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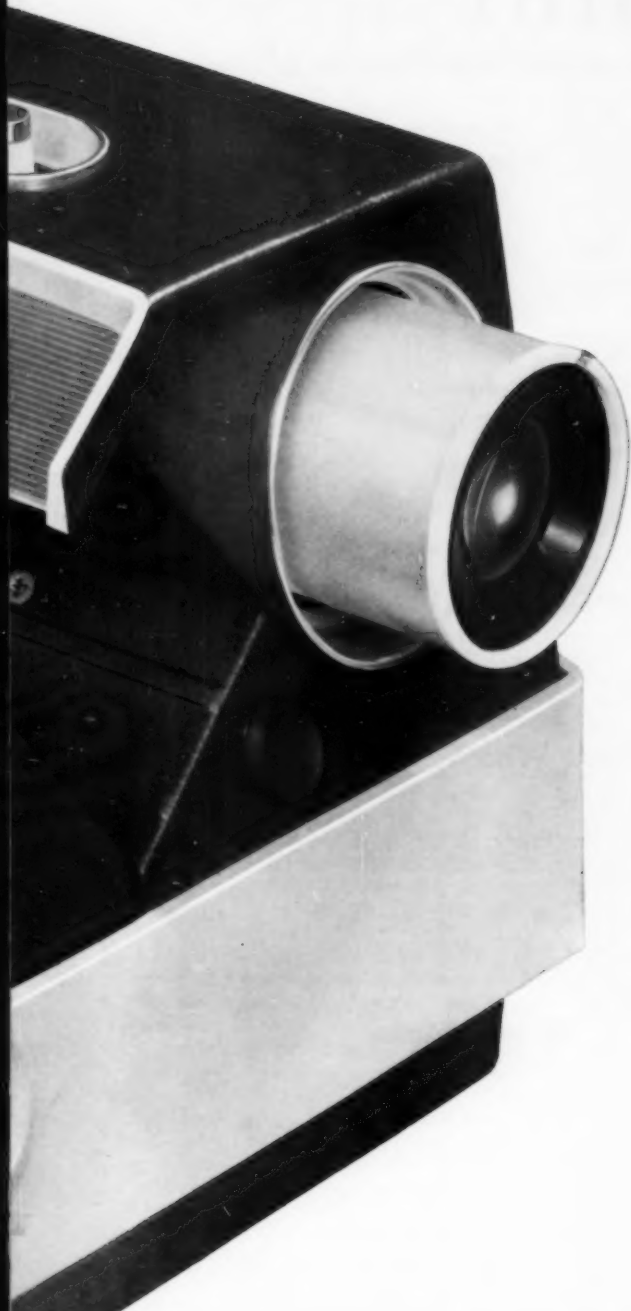
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The President

REPORTS



Earle W. Brown, FPSA
Conventions Vice President
Guest Columnist

Beginning with the month of May, Convention spirit begins to build up and with four Regional Convention dates coming up shortly, this is the time to start making your plans to attend at least one of these Regionals. First on the list is the Detroit Regional Convention scheduled for May 22, 23 and 24. Two fine photographic outings are included in the plans to give everyone an opportunity to use their cameras, plus fourteen excellent programs. Weather at that time of the year is usually pleasant. The next scheduled Regional will be held at Portland, Oregon, on the first weekend in June. The dates are June 5, 6 and 7. Portland is famous as the Rose City and we certainly urge everyone in the Western Zone to attend this Regional. Some excellent programs will be presented and the publicity material will carry the details.

Following this fine Regional will come the Southwest Area Regional to be held at San Antonio, Texas, on June 12, 13 and 14. This is being tied in with the annual Gulf States Council Convention and a fine program is being planned for everyone who can attend. The following weekend we travel to Minneapolis, Minnesota, for the Midwest Regional. The dates are June 19, 20 and 21. Programs are scheduled and a fine Sunday outing is planned. The Land of Lakes country provides many fine opportunities for pictures, so by all means, bring your cameras.

The big event each year is the National Convention, which this year will be held in the Blue Grass state of Kentucky, with headquarters for the Convention at Louisville in the Kentucky Hotel. A fine Pre-Convention trip is being planned to the heart of the Blue Grass country in and around Lexington. Another regular Convention Outing will be scheduled on the second day of the Convention to again provide picture opportunities. The dates of the Convention are October 7, 8, 9 and 10. How-To-Do-It Programs which are the key to successful Conventions will be presented each day.

Experience has shown that once a PSA member starts attending either a Regional or National Convention, he becomes a confirmed Convention goer. Another point that bears mention is that these Conventions are open to everyone whether they are members or not. Be sure to tell your photographic friends about this and better yet, bring one or two of them along to a Convention. We feel sure that they will want to become a part of PSA when they have had an opportunity to meet many fine PSA members and learn about the various PSA services.

As a closing thought, remember that the National Convention Committee is seeking at all times to improve future Conventions and the Committee will welcome any practical ideas that we receive which can be applied to future planning. My thanks go to everyone on the local Convention Committees who do so much to make our Regionals and National Conventions possible. Without their support, the Conventions would not be held. On the National Committee, my appreciation goes to Ralph Mahon, Exhibition Chairman; Frank Soracy, Finance Chairman; Lionel Herrmann, Program Chairman; John Fish, Publicity Chairman, and Lyall Cross, Regionals Chairman. Again without their co-operation, this Committee could not have functioned.

Watch the Journal and other photographic media for details about the upcoming Conventions. If you can see your way to attend, clip the registration form in the Journal for the specific Convention you wish to attend and send it on its way.

Remember, the CONVENTIONS are for YOU.
Earle W. Brown, FPSA

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Wm. M. Rowland

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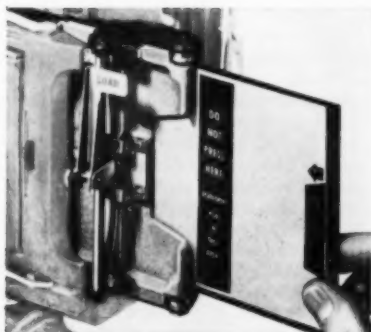


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The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

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EASTERN ZONE

Albany

I dropped in on Albany CC when in that Capital City in March. They extend a hearty welcome to visiting photogs, as befits a PSA club. Had a preview of our new RLP by Bob Speck of that club on Color Portraiture. Fred H. Kuehl, APSA, and Judd Escalante helped on the taping. This is a show PSA clubs should book! Instructive, interesting and inspiring. Also got an idea of the massive job behind each RLP.

After Bob finally worked his talk into 72 slides RLP had to make 13 duplicate sets, which, with sub-titles, etc., was a grand total of 1300 color slides and, of course, 13 duplicate tapes. Many good PSAers were involved in the project, including handling the massive job of glass-enclosing and mounting these 1300 slides! Many of its members took part and Albany CC should be proud of its co-operative spirit. As usual, my hosts were Mandy and Arnold Wise, APSA. Bob Speck added an extra feature, slides he took at the Brussels Fair. A print show from Amherst CC was the final feature of a wonderful evening with my good friends from Albany.—*Alfred Schwartz, APSA reporting.*

Wearing O' the Green

L. B. Dunnigan's, (APSA, Royal Oak, Mich.), map-of-Ireland face appeared on the cover of the Pictorial Living section, Detroit Times, St. Patrick's Day. One would hardly have recognized "Red" because his bowler, mustache and suit were printed in green.—*Maurice H. Louis, FPSA reporting.*

Jack Kenner at Westchester

Cdr. J. L. Kenner, USN, APSA, will present his illustrated lecture "Making Photo Essays is Fun" to the Color CC of Westchester at the Church Street School, 295 Church St., White Plains, N. Y., at 8:15 P.M. on June 8th. A complete photo essay will be shown as an example, with background music and a live commentary by Virginia Kenner. Commander Kenner is director of the CD Photo Essay Workshop.—*Anne M. Hatcher reporting.*

Florida Club Formed

Sunshine City Camera Club is the chosen name of a newly-formed CC at St. Petersburg, Fla. The club includes members from as far away as Clearwater and Tampa, and its efforts will be devoted entirely to photographic education and black and white pictorial photography. PSAers on the roster are: Al W. Kumick, Pres., John Snyder and F. E. Westlake, APSA, (PSA Area Rep.)

New Broom Sweeps Clean

The Winnacunnet CC, Hampton, N. H., was formed only a year ago, joined PSA after 7 months. They won top score in the NHACC February Color Competition.

Movie Club Joins PSA

We congratulate the Cincinnati Movie

Editor: O. S. Larsen
70 Strawberry Hill Ave., Stamford, Conn.

Club which just celebrated a Tenth Anniversary by becoming a PSA-affiliated club.

Slides for Veterans

The Fireside Photographic Society, Stamford, Conn., recently sent 300 color slides to the Veterans Hospital Project and are getting another shipment ready. PSAers in the group are Ralph Carpenter, Edward H. Gould, Dave Sammarco and yours truly.

New Yorkers in the Sugar Bush

On the last weekend in March George J. Munz, FPSA, and Tom Martin, Council President, conducted a busload of members of the Metropolitan CC Council on a "sugaring off" tour into the northern hills of Vermont. It was a chilly trip but a satisfying one from the photographic point of view, as the process of making maple syrup was in full swing.

Two Michigan Anniversaries

The Grand Rapids (Mich.) CC recently celebrated its 60th Anniversary with a banquet with Mrs. Leta M. Hand, APSA as the featured speaker. For the first time the annual awards went to the ladies, Miss Dolores Schroeder and Miss Maxine E. Fuson winning in monochrome and color, respectively. The GRCC is a charter member PSA club.

The Twin Cities CC (Benton Harbor-St. Joseph, Mich.) held their 25th Anniversary Dinner on March 30th and featured a menu on which the various courses were labeled as the various solutions used in developing color film—first developer, etc. The candles on the birthday cake were inserted in empty 35 mm cartridges. The club has an all male membership. Special guests were Dolores Schroeder and Maxine Fuson from Grand Rapids.

PSAers in Brief

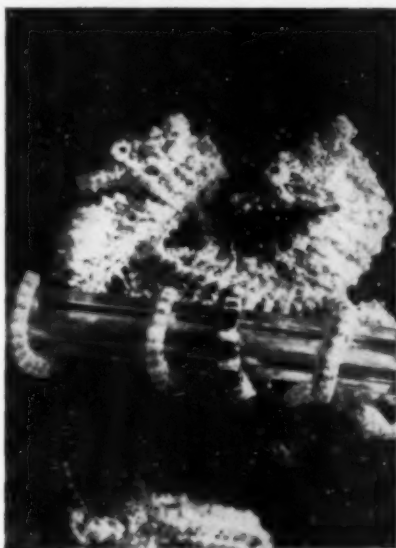
George Merz, APSA, and wife, Hollywood, Fla., left April 1st on a four months world cruise. George is an Area Rep. as well as editor of MPD's "Cine Reporter" and is taking along his PSA Kit to help publicize and promote the Society. . . . Cecil Atwater, FPSA, Duxbury, Mass., conducted another photographic tour to Japan this winter. . . . The ever-traveling Firths of Trappe, Md., Tom, FPSA and Caryl, APSA, culminated their winter's wandering with a miniature PSA regional at Wakulla Springs, Fla., late March. . . . Helene Carpenter, Stamford, Conn., has been appointed a director of Metropolitan CCC, New York. . . . Tom Hose is President of the Color Club of Staten Island. Tom and his wife, Honey, are also active in the Edison CC of N. Y. . . . A. Blair Thaw and wife Sandra, APSA, of Washington, D. C., and Ollie Romig, FPSA, Pittsburgh, Pa., are this year's recipients of the Venango, Pa. CC annual plaques for "outstanding service to photography." . . . Michael Jukich, Pres., Portage CC, Akron, Ohio, recently returned from vacation with a bride. Best of luck!

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CENTRAL ZONE

Municipal Photo Club of St. Paul

On Tuesday, April 14, 350 members' foreign color slides were exhibited. Betty Swyrd, Chairman of this program, arranged to show an outstanding selection of color transparencies from the slide files of members who have visited foreign countries as follows: Dr. R. L. Schmidtke, Canada; Georgia Galbreath, Central and South America; Mrs. Emily Erickson, Mrs. Minnie Kuhn, Mrs. Harriet Smith, Esther Lee, Martha Unger and Betty Swyrd, Central Europe; Velma Grimes, Hawaii; Amarjit Singh Brar, India, Shirley Decker, Scandinavian countries and Marcie Cremer, Spain. On April 28 the club's third B&W Print Competition and hard times photo party was held. "Photo Flash" advised all comers to "dress in appropriate costume or bring your 'get-up' to the meeting and use the dressing room." A prize was awarded to the member judged the "best dressed bum." (final results not available at time of writing). May 12th will be for snow scenes only and two snow shots will be expected from each member. "Photo Flash" admits the scarcity of snow this year but urges members to check their files for entries, "because any subject with a snow covering is acceptable." Here's to MPC's Tams and Badges!

Minneapolis-St. Paul PSA Regional

June 19 through 21, 1959 at the Radisson Hotel. This will be the first PSA Regional Convention to be held in the area. Plans are nearly complete. Chairman Charlie Morison announces several items on the program including PSA Tops VIII travelling exhibit, including prints, pictorial and nature slides and there will be four other events, including a field trip on Sunday, June 21.

Jackson, Mississippi Photographic Society

The Jackson Photographic Society's 3rd International Exhibition of Photography was held recently in the Mississippi Power and Light Building. Fred Bauer, Jr., of Memphis helped judge the prints along with Walter Bone and John Caldwell. About 800 prints were submitted, from which approximately 200 were selected. Nearly 1600 color slides were submitted. These were judged by James J. Ganucheau of New Orleans, Billy Bacon of Jackson and Yours Truly, W. M. Dalehite was Chairman of the Salon. True Southern Hospitality was evident everywhere and there was no wrangling among the judges or the spectators! According to "Hypo Check," official publication of the Oklahoma Camera Club, yearly listings of members of PSA in the latest membership list shows 35 members in Oklahoma City, 29 of whom belong to Oklahoma CC. Total memberships in Oklahoma is 78. Oklahoma CC is proud of the fact that their club is one of the charter members of PSA. Their Clark Hogan is a Cornerstone member. The annual banquet will be on June 24, at which time the yearly awards will be presented. Harold Kuhlman has appointed a nominating committee for new officers in

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

the coming season: members of the committee are Clark Hogan, J. M. Matthews and Judge Cochran. Their recommendations will be made through Hypo Check at a regular meeting. Lother and Louise Smith placed their slide, entitled "The Eavesdropper" in the Lake Erie Salon and also received one of the three medals awarded for humor.

San Antonio Focuses on Photography

The Alamo City will be host to conventioning photographers on the weekend of June 12-14, 1959. PSA will conduct a regional convention in conjunction with the Gulf States Camera Club Council on those dates at the Witte Museum. Registration is open to everyone, whether a member of PSA or not. Camera enthusiasts and their families are invited to attend the inspirational programs and picture taking trips to the Alamo, Spanish Governor's mansion and the Missions where costume models will be available to make your pictures more interesting. Top photographic experts are scheduled to present new trends in photography and describe techniques for improvement of pictures. A special judging will be held in which the best photograph and the best color transparency of the year entered by members of the GSCCC will be selected. All during the convention the Witte Museum will have a salon of prints entered by members of the Camera Clubs of San Antonio. After the Saturday evening Mexican supper at La Villita, the delegates will be entertained by local dancers in Spanish costumes. Everybody is invited for a weekend of photo fun and rewarding programs. For more information and registration blanks, write now to Robert L. Collier, 1619 W. Huisache Ave., San Antonio, Texas.

CACCA

Charles Stade, General Salon Chairman of Chicago Area Camera Clubs Association has released the dates and locations of all the CACCA 1959 members salons. They are as follows: Large Prints: James Frymire, Chairman; Place: Marshall Field and Co., State Street Store. Small Prints: Charles Chappelle, Chairman. Place and Time: to be hung at the Chicago Public Library, Randolph Street and North Michigan Avenue during the entire months of July and August. Color slides, Rudolph Traub, Chairman. Stereo, John Paul Jensen, Chairman. Both the color slides and stereo salons will be projected.

June 20 is the date on which CACCA's Annual banquet will be held. This will be the climax of the current year's activities and the Association's 23rd such annual meeting. This year's affair will be under the direction of Mrs. Glen Roberts, CACCA's hard working V.P. and will again be held at the Furniture Club of America, 666 Lake Shore Drive. In addition to the customary "season's end" festivities, trophies will be presented to members for outstanding photographic accomplishments in Association activities.



Gary Cooper, star of "THE HANGING TREE", a Baroda Production for Warner Bros., photographed on location by Willard Hatch of Yakima, Wash., on Ilford FP3 roll film.

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WESTERN ZONE

PSA Northwest Regional Convention Portland, Oregon, June 5-7, 1959

The Fifth annual Northwest convention of the Photographic Society of America is planned for the first weekend in June with headquarters at the Benson Hotel.

Charles Getzendaner and his co-workers have lined up a splendid program for their Convention, commencing June 5.

Friday afternoon—guests at Sawyer's "Miniature" Studio. Friday evening—Fourth Oregon Trail Color Slide Exhibit. Saturday—Nature Clinic; PSA services; Mel Olmstead (The Dalles); Dr. Pasto, Movie; Vince Hunter, Movie; Craig Garver (Salem). Flower Photography; Al Hilton, American Indians; Hugo Rudinger (Berkeley) Salon prints from 35mm; Judging Clinic; Max Baumburger, leader; Wm. Van Allen (Bend, Oregon), B & W Nature; Joe Bricker, B & W program. Banquet—Dick and Ada Bird, movie; Dave Bohn, "Alaska Glaciers" (color slides). Sunday—Color Clinic; Movie Clinic; Charles Kinsley, "Planning for Better Pictures"; Cho Chen Yang, Creative Color; B & W Clinic.

Mel Phegley, APSA, our PSA president and Floyd Evans, FPSA, our Western Zone director, will be on hand as always.

News from the Southwest

The Southern California Association of Camera Clubs has been most fortunate in procuring several excellent lectures in the past few months.

In November Mr. D. W. Grant, APSA, of Palm Springs, California, gave a program entitled "What Judges Look For in a Slide." His talk was illustrated with slides (salon and—the other kind), shown simultaneously with two projectors. The unique presentation was well attended and thoroughly enjoyed.

All the San Diego County Camera Clubs were able to get into the act when the clubs presented "Tops in Color." The best slides of the various clubs were blended, along with slides representing the best work of the Adult Photography classes. This was well attended and everyone enjoyed seeing how their slides stacked up against their co-workers. *Marion Smith reporting.*

News from the Northwest

Yakima CC members, who are assembling a slide show on the Pacific Northwest, plan to include the area from the Canadian border to the Siskiyou mountains in Oregon, and bounded by the Rockies to the east, the Pacific Ocean on the west. Slides of the Brussels World Fair were viewed in March.

An interesting competition slated by Boeing CC recently was a set of not more than six story-telling slides, or unlimited number in black and white. Many interesting subjects found their way into the evening's program.

At a February meeting, Kaye Feagans of Bremerton CC discussed composition, with a helpful demonstration of its application while looking through a viewfinder. Spokane Valley CC is scheduling an Ansco tape-recording on "How To Make Better

Exhibition Photos" for an early presentation, while Bellevue CC will have a PSA Recorded Lecture on "My Camera in Search of a Subject" by Fred Archer. The latter club is also expecting the privilege of sitting in on a demonstration of color-developing late this month.

Film-Pack CC of Vancouver, Washington held its 3rd Annual Northwest Invitational Photo Exhibit in March, with 23 clubs participating and more than 300 visitors. Oregon club members ran off with first place honors.

An up-to-the-minute group is the Seattle YMCA CC, which puts out a fortnightly bulletin that is always full of variety and spice, and keeps its members on their toes. Their lecture-subject at present is by a mountaineer, on Alpine photography. In addition, these folks are planning a railroad station field trip this month, as well as another lecture on "Available Light" by a professional Seattle photographer.—*Winnie Van Sickle reporting.*

Oakland Meeting Great Success

The PSA Town Meeting held in Oakland in early April is now history and general chairman Dr. Henry A. Viera and his staff—Edward J. Jacobs, APSA, Col. James W. Ross, Carl B. Wahlund, Alice Anderson, Ben Dobus, N. P. "Curly" Thomas, Claire Webster, John D. Staricco, Charles A. Carlson, Mattie Vincent, Gordon and Gertrude Pool, Hazel Ross, F. M. Anthony, Joyce Hendy, Dr. Guilford H. Soules, APSA, and Ellis Rhode should all stand and take a bow for a job very well done. This meeting will linger long in the minds of the photographers who attended.

There were over 850 registered and 450 attended the banquet. Nearly thirty programs were presented by more than twice as many top PSAers, most of whom were mentioned in the March Journal. Your editor wishes he had another two columns in which to tell you of the great programs of these top speakers. They covered nearly every phase of photography in a masterly manner. Boris Dobro, FPSA, FRPS, the originator of the PSA Town Meetings, really started something. There should be many more of them.



PSAers at a joint meeting of N4C and CCCCC, coast councils, with 33 clubs represented. Wynn Bullock was guest judge and speaker. Meeting at Sonoma Mission Inn featured Type C demonstration by John Barnes, APSA and talk on Creative Photography by Estelle Marter. Trip was made to Jack London's Wolf House. Pic by Betty Jones.

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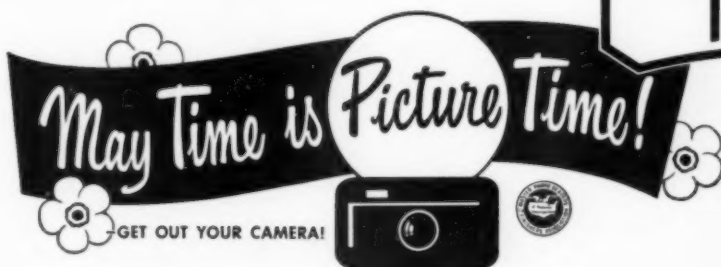
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CANADIANA

Toronto Internationals

Canadians, particularly PSAers, did exceptionally well in Toronto's nature and pictorial color slide internationals. In black and white, Toronto's 67th, the showing was not so good.

Canada's star performer in nature slides was Mary Ferguson, Toronto Guild, with 4 acceptances plus a silver medal. Only one entrant, anywhere, matched this achievement. Toronto's Lew Trapp earned 2nd Canadian rating with 3 acceptances and a medal.

In pictorial color, Canadians captured 3 of the 4 available medal awards. Marvin Scott, St. Davids, Ont., won the PSA medal. Henry Morgan and T. E. Thomas, Toronto, took silvers.

In black and white, not a single Canadian emerged from the stiff 25 county contest with a medal, or an H.M. Toronto CC's Edith Verity got 4 in. The remaining 12 Canadians who made the catalogue, with two exceptions, did this with the minimum one apiece. Total Canadian B and W acceptances were 20. Hong Kong, Vietnam, Manila, the Philippines and India mustered 35, and Hungary 10. Most of the remainder were U. S. prints.

Montreal Internationals

At Montreal's 18th print show, Canadians

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

scored 38 acceptances, all told. Most noteworthy characteristic of the salon, illustrating the influence of support on the home city front, was that 24 of the 38 Canadian acceptances were secured by Montrealers.

Gino Maddalena and William Turnbull made it with the perfect 4. Dorothy Benson, Yseult Mounsey, and Wally Wood (with an H.M.) scored 3. The list of Montrealers, ten of them, who contributed to such a fine local performance, reads like a PSA membership directory. Benson . . . Brayley . . . Gaboury . . . Gilmour . . . et al. From points west, Wally Galloway, Edmonton, and Jim McVie, Victoria, made above average 3's.

In the pictorial color slide exhibition Yseult Mounsey was the conspicuous home front and Canadian performer, with the jackpot 4 and a silver medal. Toronto's Ernie Dennis had 4 and an H.M. Montreal's Ray Caron scored 3 and an H.M., and Dr. Aubrey Crich, Grimsby, Ont., ditto. 12 Montrealers made the catalogue.

Verdun, Quebec's Hanna Gnittke was top Canadian performer in the nature slide exhibition with 4 acceptances. Henry Rutan, Toronto Guild, scored 3.

Off and On

Vancouver Photographic Society's Bulletin reports that the Pacific National Exhibition (quote) has decided to dispense

with the Vancouver Photographic Salon during 1959. This action results from several reductions in the hobby show budget deemed advisable by the Board. Please be assured this move is only temporary . . . (unquote). The Bulletin then goes on to consider the possibility of the V.P.S. running a Canadian Salon on its own.

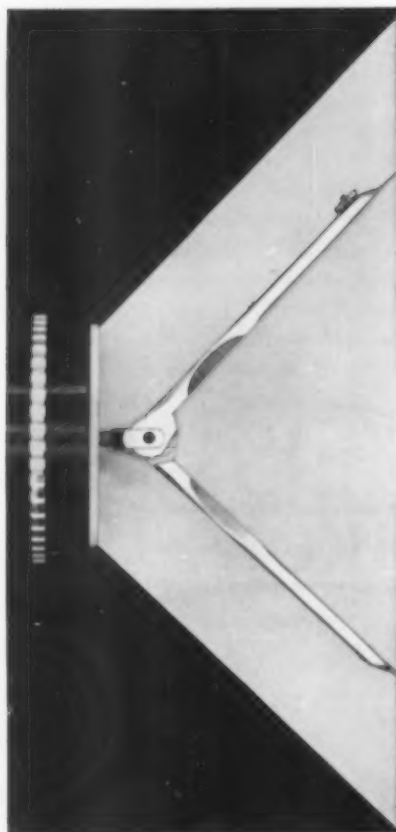
Sam Marling, President of Victoria CC, together with Asst. ZD Jim McVie, have announced a 17th Victoria Internatl. Salon for June 1960, in conjunction with the 2nd Victoria Northwest Regional Convention scheduled for that time. Last Victoria Salon was held in 1956.

Stan Dakin, Nanaimo's Internatl. Salon Chairman for 6 consecutive years, has announced this year's 7th. Directors of Vancouver Island Exhibition Assn., backers of the Nanaimo show, have offered Stan twice last year's exhibit space, so a nature print division is being added. Joe Bricker, Vancouver and Evelyn Burt-Smith, Sidney, B. C., will be on the selection panel.

Congratulations and Uh-Uh!

John Barras Walker, has moved from the west to Toronto to assume management of the national magazine Canadian Photographer.

Biographical notes concerning him have reached me, reading as follows: A top photographer. Worked with Lovick's Studio and the Defense Research Board. While there, earned his A.I.B.P. and A.R.P.S. WAS a member of PSA.



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North West Ontario C.C.

Several years ago, Nelson Merrifield imported a PSA "Tops" show, for display by his NWO CC, Port Arthur. Following a series of "Dear Customs, would you be so kind?" letters, he got Ottawa permission, for its release, after, as he puts it "practically signing my life away."

More recently, Nelson asked for another "Tops" show to be forwarded him from Toronto. No, no, no said Customs. Can't do that. The shipment must first go back to its point of origin in the U. S. from where it should be addressed to you in Port Arthur direct.

Result. Being on the customary tight time schedule, its programming had to be cancelled, for the North Westerners.

Alberta

Alta DR Nick Ochotta was visitor to Toronto late March, in connection with plans to expand the services of his Edmonton black and white and color processing plant. While there gave sound advice to photo fans over Radio CFRB's Saturday Camera Club of the Air.

Mrs. Mona Russell, Medicine Hat, Pres. of CPAC was a recent visitor to Foothills CC, Calgary as also was Carl McCormack of Edmonton, who's a nature slide judge at the June Calgary Stampede Photo Exhibition.

Charlie Everest showed Florida slides at the Calgary YMCA, helping raise money

for the World Service Club. Also a slide set on the Deep South, to a 500 audience at the Can. Union College, Lacombe.

Correction

Oliver W. R. Smith's Florida address, as referred to in February Journal, should read 211½ 10th Ave. NORTH, St. Petersburg, Fla.

Maritimes

Howard H. Hamilton, PSA Halifax, N. S. Travel Guide, member of the Color Photo Guild of the Maritimes, recently suffered a fire which completely gutted his studio. In consequence has moved to Los Angeles, Cal., where he was established prior to World War II. As Maritimes DR William Wood puts it . . . "our loss is Los Angeles' gain."

Minutes coming my way covering the movie section of the CPG of the Maritimes under chairmanship of Roy Isnor, Halifax, indicate that monthly meetings held since last September, have covered a great variety of subjects presented by numerous guest speakers. Members and guests of the group have seen many entertaining and educational films.

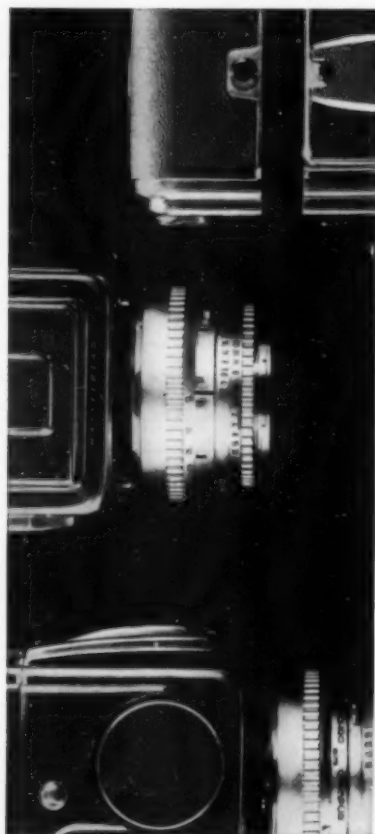
CC OFFICERS, PLEASE NOTE. Amateur moviedom is catching on fast. There are now close to 200,000 movie hobbyists across Canada, many of them potential members if you start a movie division of your Club.

Hands Across The World

Indianapolis CC is close to Fort Benjamin Harrison which has turned from fighting Indians to housing important staff schools of the Army. Attending these schools are officers of allied nations and in April the club was host to 20 of the officer-students from such magic places as Thailand, Viet Nam, Indonesia, Korea, Liberia, Turkey and Ethiopia as well as more prosaic countries. The guests were shown the U. S. in color slides, stuffed with hot dogs, hamburgers and Hoosier hospitality. Their interest in photography led to a search of the PSA Directory for names back home. Five of the nations were found to be listed and several of the guests found the names of friends back home who were PSAers. The program was such a success that an early repeat is scheduled.—Alice F. Hawk reporting.

Downes Upped

Bruce Downes, APSA, Editor of Popular Photography since 1951, has been promoted to Publisher of the magazine and of the newly-formed Ziff-Davis Photographic Division which also includes five annuals. He will continue as Editor of Pop.



Interchangeable lenses, film backs and viewers mean you can set this single-lens reflex up for every possible assignment in 7 seconds. Switch from color to black and white in mid-roll . . . change lenses at will . . . add magnifying hood or sports viewer as needed.

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PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

Just Released

29. **Big, Blue, and Glossy**, by Earle W. Brown, FPSA. This newest RLP Lecture is a must for the monochrome worker who has mastered the darkroom technique. You are shown, in 73 color slides, the types of pictures that best lend themselves to this technique. The step by step procedure for toning, ferro-typing, mounting, etching, and spotting are well illustrated. A 40 minute lecture with a taped group discussion following it.

23. **Modern Art and Modern Photography**, by Amy and John Walker, APSA's. A thought provoking lecture of interest to all photographers. You are shown how art through the ages has had an effect on today's photography. You will see today's photography discussed along with the Old Masters, Advertising, and even Magazine covers. 95 wonderful color slides are accompanied by a 55 minute tape.

14. **Lighting Glass for Photography**, by June Nelson, APSA. This lecture will be of equal interest to both the monochrome and the color enthusiasts. You are shown the lighting and devices most appropriate to glass photography. Both June's work and the work of other very successful exhibitors are included in the 40 brilliant color slides. (48 minutes.)

8. **Let's Take Nature Pictures**, by Ruth Sage Bennett, FPSA. Ruth shows you how to create outdoor conditions and "natural" skies inside. Her pictures will also lead you into the wonders of the woodlands. 49 vivid color slides are accompanied by a 60 minute taped commentary.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, Ill.

Recorded Lectures

Editor: Charles L. Martin
Route 3, Box 432
Excelsior Minn.

Now that we're coming into the season of informal club meetings and well-planned field trips, let's analyze the club's needs for improvement. We've had a whole club year to see the results of last summer's photographic work. How can this summer be made the time to go down in club history as "The time of the big improvement?"

Let's think a bit about the pictures submitted at past club competitions that were not in the "top group." What were the main reasons for them not making the grade? Was it technique, approach, poor composition, improper lighting? Decide which was the worst offender in the majority of cases. Then, arrange your club's summer program to combat it. The results from such a well planned program will be apparent in next fall's first club competition night.

Your Photographic Society of America has many services available to its member clubs designed to help them. The last pages of the Journal list them for you. Among these proven services are those offered by the Recorded Lectures Program. Not only are these Lectures designed to help you from a "this is how it was done and this is how you too can do it" theme. But, the folks who are members of this Committee are always ready to give you the benefit of their vast experience in meeting the particular problems of your own club.

If your club is of a pictorialist tendency;

and you have a goodly number of its members who need improvement in their pictorial composition, we would suggest that you lay your "battle plans" accordingly. Before each field trip try to schedule an informal meeting as an educational preview to the trip. You may have a very fine local expert on the problems of pictorial composition. Or, if you would like a fresh, different viewpoint, ask for the RLP Lectures by: George R. Hoxie, FPSA; Fred Archer, Hon FPSA; D. Ward Pease, FPSA; or Vella L. Finne, APSA. Any of these able PSAers are available through RLP. And, their thoughts on tape and pictures and diagrams on screen will be of inspirational help to those needing a compositional boost.

Perhaps your camera club is devoted primarily to photographing the wonders of nature. What seemed to be the cause for most of the rejected pictures during the past club year? Again, we suggest that you take the time to dig to the roots of your member's main weakness. This sort of analysis has helped many other progressive clubs in the past. When you have decided what your group's main problem is, organize your summer programs to actively combat it. Again, the many services for clubs of PSA should be enlisted as allies in the fight. Among the many RLP Lecturers available for nature lovers are: Ruth Sage Bennett, FPSA; Warren H. Savary, FPSA; Lou Gibson, FPSA and Lou Quitt, APSA; Dr. B. J. Kaston, FPSA; and Alfred Renfro, FPSA.

If I may rehash a very old, but in this case apropos, saying a bit; "You pays your dues money for PSA Services, now take your choice." You can use it for club member improvement; or, sit back on your haunches and wonder why the group is progressing so slowly.

Further information on RLP Lectures may be obtained from your Area Distributor; or from Irma Bolt of Woodhull, Ill.

Camera Clubs

Editor: Henry W. Barker, APSA
392 Hope St., Glenbrook, Conn.

In the years that the writer has been filling this column, he has read about, heard of, and seen dozens of fund raising methods used by camera clubs from Hoboken to Hong Kong. Each of these well planned devices has but one main object: to keep a club from sinking slowly into the grimy morass of insolvency.

Commendable efforts they are, too. Many clubs would have disappeared without a trace were it not for a few ingenious members who rallied 'round with a sure-fire idea which brought in enough of the long green to stave off financial disaster. In these hectic days,

camera clubs must find the means to offer comfortable, attractive quarters, inspirational programs, and still have enough in the treasury to meet such items as speakers' fees, trophies and ribbons and sundry other expenses which any harassed club treasurer might tell you about.

Obviously, dues from the members will not suffice. However, there are the aforementioned fund raising devices. One of the very best of these, in this column's opinion, is the program that entertains as it teaches as it makes moolah for the treasury. And, as it also arouses interest in the sponsoring club.

To point the way toward such a commendable goal, we give you Jim Huber, in charge of publicity for the Twin City CC of St. Joseph and Benton Harbor, Michigan.

Jim was kind enough to let us in on an idea that his club has been putting on publicly for the past ten years. Jim says, "We thought perhaps other clubs might like to know about it, in that it has been a good revenue producing project for our club as well as doing a

fine public service for the community."

Jim goes on to say, "While the amount that we have earned from the series is classified by the club, I can mention that the club did purchase an arc projector the first year. . . . We also purchased a large electrically operated screen which we donated to the High School, and last year we spent around \$600 as a donation to the school for a new public address system. In addition, there's a nest egg to the club, accumulated from past years which any club would be glad to have in its treasury."

At this point, we can almost hear club financial officers reading this column saying, "Well, come on, man, tell us about this idea that entertains, teaches, and makes money, all at the same time!"

Well, the idea is simple enough. The Twin City CC presents each season a series of film-lecture travelogues given by professional lecturers. They call it "Travel and Adventure," and sell a season ticket for all seven attractions for only \$5. To students, the price is only \$2.50. The lectures are presented over a six-month period from October to April.

Jim Huber tells us: "It was only the first year that we had to really get out and sell tickets. The auditorium seats 1,100 people and we've had a sellout ever since, with a waiting list of people wanting season tickets. So, three years ago we inaugurated a second night, which is also sold out. This year we only had about 70 tickets out of approximately 2,300 to sell."

Publicity for the series is obtained by an excellently designed and printed four-page brochure which gives full information about the lecturers, their subjects, dates and ticket prices.

As for club membership and population statistics for purposes of comparison, Jim says, "Our club membership numbers 96. The population of St. Joseph and Benton Harbor (the Twin Cities) is approximately 30,000."

Obviously, some hard work has gone into the operation of the Twin City CC's fund-raising idea. And just as obviously, the efforts of the members have paid off handsomely.

If your club likes the idea and would like more information about it, Jim has generously offered to furnish details: Address: Mr. James Huber, PSA, c/o L. D. Huber Co., 206 State St., St. Joseph, Michigan.

Heard this one?

Mounting Kodachrome prints can be a sticky job, or rather, an unsticky one. I've found that Leeches Plastic Resin Glue or their Fluid Cement does the work.—Geo. J. Madlinger

Send in your hints and tips.

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An Important Letter To All Camera Clubs, Large and Small

The PSA National Lectures Program is a service maintained for all clubs. When I started work on it several months ago, I was told "Don't forget, NLP was created for the smaller camera clubs. The big clubs can get the speakers easily, most of them are in the large cities where they have home talent to draw on, or have a large treasury to pay a speaker and cover his travel. The small clubs rely on NLP for their speakers." Now this is generally true, but I am appalled to receive letter after letter from the little clubs turning down our excellent speakers **for lack of funds.**

To me this indicates a lack of planning or understanding. Or both. Our speakers are devoted members of PSA, they must be because none of them has made a profit out of one of these tours. A speaker may break even if he is able to lecture four or five nights a week. Therefore, the fee of \$60 (\$75 for lecturers from foreign shores) is nominal.

So why can't the small and medium-size clubs afford these lectures?

I think it is because they expect a man to come to their tiny meeting room to talk to their 14 members on their regular meeting night. Just like Joe Doakes from the nearby Scratching Post PS might do. But that isn't the idea. Any more than it is a good idea to get in a four-segment Tops show for the secret viewing of the same magic 14.

These speakers are top-notch. People like Barbara Green, Maurice Louis, Cecil Atwater, Henry Miner, Rev. Herman Bielenberg, people known the world over for their ability and their appeal as speakers and demonstrators.

We have sent these people into cities where they draw an audience of up to 1500 persons. Not the members of **one** club, but of all the clubs in the area, plus a lot of non-club members attracted by a well-executed publicity program based on materials we supplied.

So that happened in a small city. You're still a small-town club. What can you do? You can do the same thing on a lesser scale. There may be a club within forty miles of you. Get on speaking terms with them. Get them in on the planning and splitting costs or profits. Look around and find one more club and the cost has dropped to \$20. Use the prepared publicity materials to get news into the papers, play up what an authority the speaker is and the subject. Get notices in all the camera stores, on the radio, in libraries, schools and every other good spot. See Camera Club Guide II, "Planning a Camera Club Publicity Program." Put enough folks on the publicity committee so each town has sure coverage. Each of your members sells tickets, and buys his own. If your club meeting place isn't big enough for several hundred people, get the school auditorium, even if you have to pay a small fee.

You'll wind up with a profit, with new members for your club, with added stature for the club in your community. Remember this, by sponsoring such lectures your club is making a cultural contribution to your community. Our NLP programs, with few exceptions, have general appeal, they are inspirational as well as educational.

If more clubs would follow this plan, we can supply the speakers, keep them on the road most of the time. We're ready, are you?

Sincerely,

Drake Delaney, APSA

Chmn, National Lectures Program.

P.S. Get your planning organized now. Drake Delaney is on the job all summer, whether clubs shut down or not. There is a good chance he'll be working out schedules for Dr. K. L. Kothary, famous mountain photographer from India who will be at the Louisville Convention and for Miss Margaret Harker, President of the Royal, noted for her beautiful architectural pictures. NLP is a PSA service for all clubs, although some tours cannot cover all sections of the country. All speakers are known to be good. And to see what one small club can do, read Hank Barker's Camera Club column in this issue.—db

Editor: J. L. Zakany

V. Carranza 69, Mexico, D.F.

Cuba

ANTONIO CERNUDA, PSA. Won award for best film in record class with (*ganó el premio para la mejor película documental con*) "Ritmo en Tránsito," in the contest (*en el concurso*) "The George Stevens Movie Photographer Golden Achievement Award," sponsored by the magazine (*auspiciado por la revista*) "Movie Photographer," of (*de*) Los Angeles, Cal.

Guatemala

CLUB FOTOGRAFICO DE GUATEMALA. Has joined PSA & CD. (*Ha ingresado a la PSA y Sección de Color. Bienvenidos y ponemos esta columna a su disposición.* J. L. Pérez Riera, their Secy. (*su Secretario*) judged a CFM slide competition on recent visit to (*juzgó un concurso de transparencias del CFM en reciente visita a*) Mexico.

Mexico

MR. & MRS. LEWIS F. MILLER, APSA. Exhibitions Director—SD; Chicago Stereo CC member; one of world's top Stereo exhibitors; nature closeup specialist; known as "The Bug Photographer," recently visited CFM; on Mexico trip, in search of new specimens. Were entertained by ye Editor & wife. (*Director de Exhibiciones, Sección de Estereo, PSA; socio del Foto Club de Estereo de Chicago; uno de los primeros exhibidores Intl. en 3a Dim.; especialista en acercamientos de Naturaleza; conocido como el "Parasitografo," recientemente visitaron el CFM, al viajar por México buscando nuevos bichos, siendo agasajados por este Editor y Sra.*)

ALFREDO WICHTENDAHLE & WIFE (Y SRA.) member of (*socio del*) Foto Club Buenos Aires, PSA, their 1957 Print Champ (*su Campeón de B. y N. 1957*), ex-member of (*ex-socio del*) CFM, visited the Club on 3rd stay in Mexico, the 1st of 17 yrs. duration (*visitó el Club en su 3a visita a México. La 1a duró 17 años.*)

CLUB DE LEONES DE LA CIUDAD DE MEXICO. Recently honored CFM Directors at a lunch served in their bldg., with Lion & CFM member Manuel Carrillo, PSA, as toastmaster. (*Recientemente sirvió un banquete en su edificio propio, en honor de los Directivos del CFM, siendo el Director de Brindis, Manuel Carrillo, PSA, León y socio del CFM.*)

J. L. ZAKANY. Had slide "Golden Parade," award winner, Popular Photography Contest 1957, published in their 1959 Workshop Annual. Won 1st place trophy in Fishing & 2nd place medal, Unrestricted, with slides "Hurling the Net" & "Misty Morn," in Intl. Salon of Merchant Marine, Airnavigation & Fishing, Lisbon, Portugal, 1958. (*Su transparencia "Desfile Dorado," premiada en el concurso de "Fotografía Popular" 1957, fué publicada en su Anuario de Trabajo*)

(Continued on page 47)

psa news

Full Slate Elected By Acclamation To Take Office At October Convention

Under the provisions of the PSA By-Laws, O. E. Romig, FPSA, Secretary, has cast a unanimous ballot for the slate of national officers announced in the February issue of the Journal.

Under our election system, a slate of candidates is presented to the membership by the Nominating Committee. Nominations for any office or for the full slate may then be filed with Headquarters by petition of a representative group as specified in the By-Laws. If no petition nominations are received, the Secretary casts a single unanimous ballot for the slate. The candidates, whether elected by acclamation or by run-off election following a petition, take office at the close of the annual Convention. The intervening months are needed by the new officers to seek out committee chairmen and others who will make up the new administration. The same pattern is followed in even years by the Divisions.

New MPD Activity

Mrs. Mary (Peg) Mullarky of 12147 Manor Ave., Detroit, Mich., has been named Chairman of the new Program Committee of MPD. The committee has been established to stimulate a desire for better movie programs and to assist motion picture clubs in acquiring suit-

able materials. Other members are Mrs. Emma Seely, APSA, Louis Buehler and A. W. Rognstad.

Qualified speakers on movie subjects are urged to get in touch with Peg and give her the subject matter of their talks and the areas they can cover. The committee will not "book" speakers but will serve as a link in bringing speaker and club together.

Film Festival

The Chicago council of movie clubs, AACC, is using the excuse of the opening of the new Seaway this year as an excellent reason for a big Film Festival and meeting of cinecrats. The dates are July 10-12 and the Conrad Hilton Hotel is the site.

While the first ships starting transiting the St. Lawrence Seaway in late April, the official opening ceremonies will be held in July when Canada's Queen and Prince Philip will go through the formalities as they sail westward through the lakes. The only American port to be visited will be Chicago on July 6. Several days later they will reach their farthest west at Port Arthur, Ont. on Lake Superior as described by Nelson Merrifield in a story in our April issue. Needless to say, Chicago will be jumping on July 6



We read recently that today's photo-journalism was made possible by the introduction of the 35mm Leica camera, the "first 35mm still camera." The claim was not made by Leitz, they don't need false claims to hold their position. The French Sept was several years ahead of the Leica and we now learn from Egon Egone, PSAer of Brookline, Mass. that he has a Minnigraph, made in 1914 in Berlin, using dayload magazines, one-stroke winding, f:3 lens, double exposure prevention and a complete line of accessories. He also has a clipping from a newspaper showing a picture he made with the Minnigraph, perhaps the first published 35mm picture in this country, and dated June, 1920. The camera was recently on display at Jordan-Marsh in Boston.

and will not have cooled off much by the day of the opening of the Film Festival. Among the speakers will be George Cushman, APSA, Chairman of our MPD; Tullio Pellegrini, APSA, Gold Medal winner and inventor; Esther Cooke, APSA, "Miss Travelog" and Marlin Perkins, star of "Zoo Parade" and others.

A film contest will be a part of the Festival and information can be obtained from Kurt Bohse, 6557 W. Winchester, Chicago, Ill. Information about the Festival, registration forms, etc., may be had from Rolland Werblo, 6418 Euclid Ave., Hammond, Ind.

Moscow To See Kodaks

A large group of color prints and transparencies and a sampling of the company's amateur photographic products will be provided by the Eastman Kodak Company for the American National Exhibition in Moscow this summer. The exhibit is Government sponsored but the many products showing the American way of life are provided by private industry. Kodak will show still and movie outfits, slide and movie projectors, home color processing and a representative sampling of sensitive goods. Kodak products are not available in the Soviet Union.

PSA Calendar

- | | |
|------------|---|
| June 5-7 | Northwest Regional Convention. Info: Charles W. Getzandaner, APSA, P.O. Box 72, Forest Grove, Oregon. |
| June 12-14 | San Antonio Regional Convention. Info: Robert L. Collier, 1619 W. Huisache, San Antonio 1, Texas. |
| June 19-21 | Minneapolis-St. Paul Regional Convention. Info: Ralph W. Braun, 4204 41st Ave. S., Minneapolis, Minn. |
| Oct. 7-10 | PSA National Convention, Louisville, Ky. Info: Dr. T. Norbert Kende, APSA, 96 Valley Rd., Louisville 4, Ky. |

Related Events

- | | |
|------------|--|
| July 10-12 | Chicago Film Festival, Conrad Hilton Hotel. Contest, Workshop, Demonstrations. 8mm & 16mm. Info: Rolland Werblo, 6418 Euclid Ave., Hammond, Ind. |
| July 10-12 | NECCC Weekend Conference, Amherst, Mass. Info: Wm J. Barrett, 239 Columbia St., Adams, Mass. |

"80": Load it with

You won't believe it—until you try it...

To demonstrate the incredibly easy loading of the new Kodak Signet 80 Camera, we twisted the arm of a Rochester camera-shop manager and coaxed him into doing a one-hand blindfold demonstra-

tion. It's something to see! The camera almost loads itself—just one of the many reasons we call it "the expert's camera that does everything so easily."

And this is how it's done ▶



2. Feel around, find latch, open it with nail of index finger while thumb presses against camera base. Back unlatches, ready to lift. Even blindfold, the loading takes less time than the telling.



3. Lift camera back—it's hinged—and swing it over completely out of the way. You have complete access to inside of camera—don't have to coax film down into a narrow slot.



4. Pull out rewind pin. Slide magazine into position. It practically falls in by itself. Check with finger tip to see that both ends of magazine are down. Push rewind pin back into position.

Thoroughbreds all... in 35mm

Some 35mm cameras, like some horses, run their best race on a fast track. Others like the rain. Some want an expert jockey, while others don't care who's up.

Four thoroughbred 35mm cameras that have earned a lot of attention for their versatility are the Signets, out of Kodak. They carry the numbers 30, 40, 50, and 80.

"80" is the pace-setter... the choice of experts. Responds well to photographers who expect a lot from their gear—as you can see from the loading demonstration shown above.

What else is good about the Kodak



Signet 80 Camera? Rapidly interchangeable lenses, for one thing. Normal 50mm $f/2.8$, complemented by a versatile 35mm wide-angle lens, and a far-reaching 90mm telephoto. All with Kodak rare-element glass for superior correction and detail.

Naturally the Signet 80 has a built-in

meter—accurate, rugged, that measures both incident and reflected light for films from 10 to 6400 ASA. And precise focusing down to $2\frac{1}{2}$ feet with all lenses. And a modern one-to-one finder with projected bright-line corners to define exact coverage. And a precision shutter—synchronized for all types of flash. And rapid thumb-flick film advance. And handsome styling, so that you're proud to wear your Signet 80. And a whole slew of other expert's delights, including specialized aids for ultra-close work, copying, and photomicrography. Check for yourself—same time you find out about the "80's" fast one-handed film loading.

Now, the Kodak Signet 50 Camera. It comes ready for action, complete with flashholder and 3- and 4-inch reflectors... photoelectric meter built in, EVS linkage, fast $f/2.8$ lens, shutter to $1/250$, and more besides.

The versatile Kodak Signet 30 Camera is a thrifty counterpart to the Signet 50—lacks only meter and flashholder, is otherwise identical. Finally, there's the Kodak Signet 40 Camera with its rugged die-cast construction, smooth sure rangefinder, structural unity and precision.

What these thoroughbreds have in common, aside from their 35mm-ness, is Kodak quality and that certain appeal

you get only when a camera is designed by people whose life is devoted to photography.

Useful backs

The fronts of Kodak Flashholders speak for themselves... *brilliantly*... with the mirror-finish reflectors that give you an extra-brilliance bonus in every shot. But the backs don't just sit there, holding up the front. Each back carries an efficient exposure guide or computer that puts the flash data where you need it—right in front of your nose, or close by, depending on how you hold the camera.

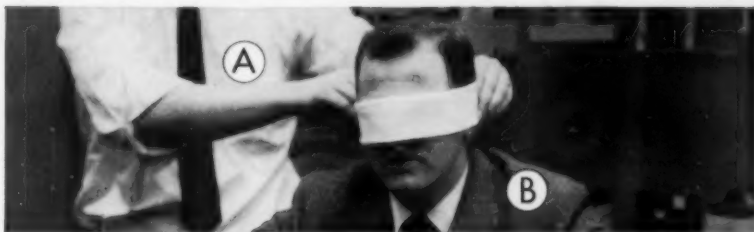
Some of these guides are simple tables. Others are ingenious easy-to-read dial or slide devices.



Here's the one on the Kodak Generator Flashholder. Covers all the popular

one hand, blindfold!

1. Enterprising young advertising agency executive (A) puts blindfold on adventurous camera shop manager (B) at shop counter. Signet 80 Camera stands on counter, lens down, back closed and latched, 35mm film magazine alongside (see picture story below).



5. Lift film tip, and slide it into the big slot. That's all. No hooking over anything...no threading into a narrow slot...no checking to be sure any sprockets are engaged. Now...



6. Close the camera back. Stand the camera on its end, work the thumb-lever until it stops. Your first film frame is now in position...shutter and exposure counter automatically set.



7. Peel off the blindfold, start shooting. Big point is that you load so easily...so swiftly...you don't miss pictures. Now go try it yourself. For other Signet 80 features, see below.

midget bulbs and all the most popular Kodak films. Others are comparable. But the big point is—the guide is *right there*, whichever Kodak Flashholder you buy. Which is just one more reason your Flashholder should be from Kodak.

Right now, our first choice would be the Generator Flashholder, which *never* needs batteries, is a modest \$13.95 with Kodalite fitting, \$14.95 with shoe fitting for mounting on your camera's accessory clip.

The lure of Panalure

You shoot Kodacolor Film to get *color prints*, of course—for your album or your Aunt Clara's bureau, or your living room wall, in appropriate degrees of gorgeous enlargement.

But many of your color negatives—on Kodacolor or Kodak Ektacolor Film—will produce handsome *black-and-white enlargements*, too. If you have the right paper... *panchromatic* paper.

We make panchromatic Kodak Panalure Paper specifically to yield rich, beautifully balanced black-and-white prints from color negatives. Panalure paper maintains the correct tonal relationship between lips, eyes, hair, blue

skies, red barns, and so on—simple because it's panchromatic.

Also, like "pan" film, it permits the discriminating user to alter the "natural" balance of the print by using filters. Even to use regular "shooting filters" to change or heighten emphasis—a red Kodak Wratten A Filter to darken sky and beef up clouds, for example.

Kodak Panalure Paper comes in standard sizes, double weight. The E surface is white, lustre, fine-grained. Image tone is a good warm black; but you can tone—brown, selenium, even gold.

Your dealer has Kodak Panalure Paper now. Try it.

No cream and sugar

The gelatin used in making the emulsions on Kodak films and papers is much like the gelatin in your dessert or salad. They're both edible. But there the difference stops...photographic emulsions are more sensitive than people.

We get our photographic gelatin from a subsidiary of ours, Eastman Gelatine Corporation in Peabody, Mass. They're so fussy they even check the area in which the animals they use came from;

because what the animals eat affects the chemical composition of the gelatin—and gelatin is no mere inert medium. It has several jobs to do.

All this may seem like a lot of bother, but it's one of the reasons why you get consistent results from Kodak film, roll after roll; Kodak paper, sheet after sheet.

The word about Poly

In a recent Bulletin, we said of Kodak Polycontrast Paper: "The word is spreading...and the word is *convenience plus quality*."

Word or words, singular or plural? Okay either way, so long as you *get* the word about this wonderful variable-contrast enlarging paper:

The word is *Polycontrast*.

Prices are list, and are subject to change without notice.

Kodak
VERBODEN

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Photoprogress in 1958

By George T. Eaton, FPSA*

Although advances in the design of amateur cameras, and the development of new film and chemical products for the amateur have been described and extensively advertised, the impression has been given for a number of years that the amateur market represents about one-third of the total photographic market. This was essentially true a decade ago but since that time the total amateur sales volume has increased steadily and the amateur market has become a greater percentage of the total market.

It is illuminating to summarize briefly the various estimates of the size of this market today which is said to be 36 percent of the total market exceeding one and a half billion dollars a year. By the end of this year there may be 50 million camera users with 5 million of these owning movie cameras. About 90 percent of the latter have 8mm motion picture cameras and 85 percent buy projection equipment. It is estimated that nearly 6 million new cameras are sold each year. About 98 percent of amateur motion pictures are in color. At least 30 percent of the more than 2 billion pictures made in 1958 were taken with flash bulbs and approximately 70 percent of the still cameras in use are equipped for flash.

Several factors are playing an important role in the continuing growth of the amateur market including the tremendous increase in the use of color slides and prints, flash techniques, and 8mm movie cameras; and the availability of cameras that are easy to use because of simple design or essentially automatic operation. No less important in this rapid growth are the merchandising efforts through attractively packaged goods and extensive advertising.

Automation is becoming a commonly used term in today's world and is gaining its place in photography. However the term should not be confused with simplification. Since 1945 there have been many innovations and trends leading to simplified operations in processing, in photoreproduction, and in the use of camera equipment. However, there has been a swiftly growing trend toward automation of camera equipment defined as involving self-regulation in addition to automatic or simplified mechanical operation. A camera equipped for electric-eye exposure control is

a good example because this system measures the light, adjusts the lens aperture and the shutter speed.

Hand in hand with simplified camera operation has been the introduction of new high speed sensitized materials, improved negative-positive color films and papers, and easier-to-use processing techniques. These are all the result of photographic research and development for which the total expenditure in the United States in 1957 is estimated at 7.5 billion dollars.

New knowledge of the photographic process and its applications gained through research and development assure photography of a highly important role in future scientific discoveries and the solution of engineering problems.

Still Photography

Trade reports from various industrial and U. S. government sources showed a steady increase in the sales and production of photographic equipment, materials, and chemicals.

The extensive camera exhibits at Photokina and at the Chicago convention of the Master Photofinishers and Dealers Association showed that 35mm cameras were still the most popular type and that many improved models of well known cameras as well as new makes were available, including nine new Russian 35mm cameras. More extensive automation was apparent with new combinations of automatic controls demonstrated in some cameras.

Film threading during loading of 35mm cameras has been eliminated in the new Kodak Signet 80 camera and replaced with injection type loading. It is said to be the easiest loading camera available and is equipped with a photoelectric meter that reads directly in LVS or E-V units as well as f-numbers.

The light-valve scale (LVS) shutters introduced in 1954 are quite common but Voigtlander introduced a modification in their Vitomatic I using the LVS coupling system but conventional f-numbers and shutter speeds.

The Akarex III camera is divided into two functional units including a lens unit containing the taking lens, focusing mechanism, single window rangefinder-viewfinder and diaphragm and a body unit that incorporates the film transport behind-the-lens shutter and rapid wind lever. An extra body unit contains the second film.

*Research Laboratories, Eastman Kodak Co., Rochester 4, N. Y.
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There was little or no activity in the roll film camera field with the appearance of only a few really new twin lens reflex cameras including the Yashica 635 which is equipped with an internal mechanism that permits changing from 120-size film to 35mm or vice versa, the Yashica 44 based on a 4x4-cm. format, and the Mamiya "C" Professional with interchangeable lenses.

The new Hasselblad 500C camera features a between-the-lens shutter, an automatic depth-of-field indicator, and an automatic diaphragm-actuating mechanism.

Probably one of the outstanding box cameras of the very few announced is the Brownie Starflash available in four colors and designed to take color slides, color prints, and black-and-white snapshots. The "Startech" version provides a fairly inexpensive tool for closeup medical and dental photography.

A definite trend to subminiature photography was evident primarily because of improvements in camera design, optics, films, and developers. In fact, some cameras provide complete systems of photography including some degree of automation such as semi-automatic exposure control. Several cameras are available now including the 9.5mm Minox Model B and the 16mm GaMi, Mamiya Super 16, Minicord III, Minox IIIS, Golden Ricoh-16, Steky IIIB, Stylophot Deluxe and Standard.

Two new press type cameras were introduced: the Super Graphic 45 which is smaller than the Pacemaker Graphic and more versatile and equipped with automatic focusing scale; and a new Linhof designed for industrial aerial photography, the 4x5 Aero Technika.

Lenses

Some of the new lenses introduced include: the new Alpa and Kilfitt Makro-Kilar 40mm f/2.8 lenses with an aperture pre-selector mechanism; the Alpa wide angle 35mm lens f/3.5 with automatic diaphragm; the 6-element Hexanon 50mm f/1.9 lens; the Schneider Xenon 50mm f/1.9 and Curtagon 35mm f/2.8 with built-in automatic depth of field scales coupled to the lens diaphragm; the Japanese Takumar 35mm f/4 and f/2.3 lenses; and the Kilfitt Pan-Tele-Kilar 300mm f/4 duo-range lens focuses from infinity down to 5½ feet in two stages.

High speed lenses for available light motion picture work were introduced by Paillard, Inc., the Som Berthiot Cinor highly corrected 25mm lenses f/0.95 and f/1.15. A new Tele-Cinor 145mm f/4.5 telephoto lens claimed to be longest telephoto available for 8mm motion pictures and three zoom lenses including the Ednalite Pro-Zoom f/1.9 with a range from 9.5 to 28.5mm; the Voss Photo Corporation Voltar f/2.8 with 12½ to 38mm range and the Pan Cinor 30DV f/2.8 with a 10mm to 30mm range were announced. Zoomar, Inc. showed their ITV Zoomar Mark II industrial TV zoom lens with two different focal length ranges at f/3.5 22mm to 130mm and at f/5.6 35mm to 210mm.

Flash Equipment

It has been reported that the West German firm of

Metz Apparate Fabrik introduced the first transistor type flash unit—the Mecablitz 100. Ascorlight electronic flash units are said to be the most powerful transistorized speedlights being rated at 100- and 200-watt seconds. The Heiland Futuramic Flash, Model 64-B also uses a transistor circuit providing 500 flashes with Eveready E-95 cells. The Vanguard Transistor Flash marketed by Romal Electric Products Company is a rechargeable hermetically sealed nickel-cadmium voltaic battery that provides 300 flashes per charge and is recharged from any 100 volt AC line using a built-in charger. The Ultrablitz Comet designed in Germany provides only 40 flashes per charge.

The Kodak Generator Flashholder was shown and has the advantage of a built-in generator which fires the lamp. A half turn of a nylon hand wheel stores in a capacitor enough electricity to fire any one of the popular M-2, No. 5 or new M-5 or M-25 flash bulbs.

The M-5 and M-25 flashbulbs are tiny zirconium-filled flashbulbs introduced by Sylvania with a lumen second output of 16,000 which is about four times that of a No. 5 bulb.

Enlargers and Projectors

Two light sources were described which could lead to more compact design of enlargers and projectors: the Sylvania Tru-Flector 150-watt projection lamp with a built-in curved metal mirror, and the General Electric Company's new 6½ inch long pencil-shaped "stick" lamp encased in a clear glass tube.

An imported enlarger, the Primos Testreflex, designed for projection of 2½ x 2½-inch and smaller negatives features a single-lens reflex system with built-in test negative which allows instant and parallax free focusing.

Automation in 2 x 2-inch slide projectors is apparently here. The Bausch & Lomb Balomatic 500 Projector permits projection of slides, one at a time, manually or automatically at different time cycles from 4 to 60 seconds with gentle heating of slides to prevent "popping." The new Kodak Cavalcade Projector is also completely automatic, offering cycling with 4, 8, or 16-second intervals between slides and also prevents "popping" by preconditioning before projection.

A 500-watt model of the Kodak 300 Projector can screen mounted 24 x 36 mm. or 28 x 40 mm. transparencies, or the new 38mm "super" slides with improved screen brightness. The Quick-set Super 300 is said to be the most convenient projector made since it is self enclosed.

Amateur Motion Picture Photography

A very rapid conversion to automatic exposure control was apparent particularly on 8mm motion picture cameras with 23 models reported to be so equipped. Some of the more expensive cameras are only semi-automatic. Bell & Howell, who revived interest in automatic exposure control with the self-setting Electric Eye in 1956, made two improvements in their 1958 models. A redesigned photocell, called Solar Grid, automatically adjusts to natural or artificial light with no mechanical adjustments and the new Safeguard

Turret features 3 lenses enclosed in a single unit of die-cast aluminum. Both the Revere and Wollensak Electric Eye-Matic cameras incorporate automatic exposure control and the Eumig Unilectra 8mm camera is claimed to be the first to combine automatic exposure control and electric film drive and is equipped with a photocell built around the lens.

The new Brownie Scopesight Movie Cameras equipped with an f/1.9 lens represent highly successful semi-automatic exposure control. A built-in light meter is coupled to an optical viewfinder as well as the lens diaphragm for easy exposure setting. A new Brownie Movie Camera, Turret f/2.3, provides lens adapters for wide-angle, standard, and telephoto effects. Other cameras described include an Agfa Movex 88 equipped with a fixed focus 11mm f/2.5 lens, and an 8mm Bolex B8 variable shutter camera that permits shifting to a faster shutter speed without changing camera speed.

Compared to the number of new cameras there were relatively few projectors introduced. The new Bell & Howell Auto-Load Projector is equipped with a 500-watt Tru Focus lamp, provides self-threading in 3 seconds, and can restore a lost loop during projection.

A 750-watt Kodak Showtime 8 Projector equipped with a short, 3/4-inch focal length f/1.6 lens was reported to have these advantages: larger screen projection area, a shutter designed to transmit up to 60 percent more light than those of conventional design, and a variable-speed control; the Presstape Movie Splicer suggested for use with such projectors, represents a new dry splicing technique.

The Kodak Pageant Sound Projector, Model AV-085 incorporates a specially designed tungsten carbide pulldown tooth for increased wear and is the first sound projector to employ a printed circuit amplifier.

Professional Motion Pictures and Television

A new attitude toward television is developing quite rapidly by the major film producers in Hollywood and it has already been predicted by some studios that 3 to 5 years from now TV movies will be as important a source of revenue as the theater product and that more Hollywood-style shows will be seen by home viewers. Currently there are at least 45 to 50 TV series either completed or in the process of being made, and a growing interest in the production of film commercials, industrial and educational movies.

The wide-screen processes such as CinemaScope and Todd AO have attracted increased theater audiences but the novelty value is diminishing rapidly. However, there have been efforts to invent new processes and improve present ones such as "Cinema 160," a process based on the use of standard 35mm film in a camera of special design. A single projector throws the picture over a visual angle of 160 degrees. A significant achievement involves two new anamorphic lenses for film production developed by Panavision. The Auto Panatar eliminates the elliptical distortion that characterizes many close-ups made with anamorphic lenses

and the Ultra Speed Pantor is said to be the fastest anamorphic lens made.

The wide, wide screen processes such as Cinerama and Cinemiracle represent a challenge to the motion picture industry. Two Cinemiracle pictures are in production: "Cinemiracle Adventure" and "Windjammer." Although the Circarama system has been in use at Disney Land Park, Anaheim, California, since 1955, it was used at the Brussels' World Exhibition and deserves brief comment. This system provides a 360 degree projection. Eleven 16mm cameras arranged in a circle on a disk are used for the initial photography. Then the films are projected in eleven projectors onto eleven large screens arranged in a circle.

The Dimensional Pictures Corporation in Hollywood claim to have developed a compatible third dimension process for TV films and have named it "Depthograph." A single negative is exposed through special prismatic lenses and non-polarized spectacles must be worn by viewers during projection.

The Traid Corporation described a periscope attachment with 360° rotation that permits "around-the-corner" photography with any 16mm motion picture camera. The Pacific Laboratories introduced their M-35 electric miniature motion picture camera. The Wollensak fading and dissolving device called Cine Fader is said to give effects of professional quality.

Photographic Sensitized Materials

A series of new black-and-white sensitized materials has been introduced representing improved products for general and specialized use. Ansco Super Hypan Film is a high speed film with medium speed, grain, gradation and sharpness with ASA exposure indexes of 200 daylight and 160 tungsten and practical indexes of 500 daylight and 400 tungsten. A new 35mm Kodak Plus-X Pan Film was announced having ASA exposure indexes of 80 daylight and 64 tungsten and practical indexes twice these values. The grain is said to be almost as fine as that of Kodak Panatomic-X Film, the sharpness markedly improved, and development time shortened considerably compared to the former Plus-X Film.

DuPont introduced a new super hardened 16- and 35mm type 936 Fine Grain "Superior" 2 Film that can be processed rapidly up to 125°F. and has exposure indexes of 80 daylight and 64 tungsten.

In Germany, 8- and 16mm reversal films were announced by Perutz available in three speeds with ASA indexes of 25, 100, or 400.

New x-ray films which will permit the radiologist to learn more about the human body with reduced radiographic exposure were announced by Eastman Kodak Company and include a 35mm moviefilm, Kodak Cineflure Film, which is twice the speed of previous films.

A new photographic paper, Kodak Resisto Rapid Pan Paper, is specially designed to speed production of first-quality color separation prints from color negatives for newspaper and other publishers.

Color Photography

The use of color continues to expand rapidly in all

fields of photography even in highly specialized scientific and industrial applications. The most significant factor has been the rapid trend toward the use of the color negative-positive system. The Eastman Kodak Company introduced Kodacolor Film 135 in May for use in 35mm cameras, an event which has been described as the "biggest 35mm news since color slides."

Kodacolor Film 135 is a dual purpose film that may be used outdoors or in artificial light to make quality color or black-and-white prints; color prints on a new Color Print Material, and black-and-white prints on the new Kodak Panalure Paper, the first commercially produced panchromatic enlarging paper. The introduction of this paper completed the first universal color system making it possible to obtain direct color prints, color transparencies, black-and-white transparencies, or black-and-white prints from either Kodacolor or Ektacolor negatives. A new Ektacolor Film, Type L, permits long exposures from 1/5 to 60 seconds with good resolution. The new Ektacolor Print Film offers improved sharpness, resolution, and grain characteristics.

Agfa announced a new reversal color film, Agfacolor CK17 and made available for the amateur Agfacolor Paper, packaged dry chemicals, and printing filters for home printing.

The trend in color processing is toward the services provided commercially. An increasing number of photofinishers and commercial laboratories are equipped to provide the multiple services of color film and paper processing at more reasonable prices than a few years ago. The manufacturers of color products are also marketing improved and specially designed film processors, printers, paper processors, agitation devices, chemical replenishment systems, and slide mounting equipment. Nevertheless, home processing is increasing but at a slower rate.

Photographic Processing

There is a stronger trend than ever toward automatic processing in more compact equipment using simplified processing and, in many cases, at high processing rates. The Kelvin Hughes, Ltd. in England described a cathode ray tube image recording unit that exposes, processes and projects an image in 5 seconds automatically. Special thinly-coated hard emulsions are used and processed in a jet spray system employing developer, fix, and wash. Ansco also described a new system for airborne rapid processing of radar records using the thin hard Ansco Hyscan Film and a self-limiting developer solution to provide 5-second processing. The U. S. Army Signal Research & Development Laboratories at Ft. Monmouth, N. J. described a 0.2 second cathode ray tube image recording and projection system based on a two-solution process.

However thick nuclear track emulsions require specialized processing techniques often involving temperatures as low as 5°C. and development for as long as 96 hours.

The use of combined developer-fixer solutions still commands some interest especially in some rapid

processing applications. Another study of the chemistry of these monobaths was reported by the U. S. Army Signal Research & Development Laboratories at Ft. Monmouth, N. J., in which monobaths are said to have advantages in certain systems but are not as good as multiple solutions in other applications (Phot. Sci. & Eng. 2: No. 3, pp. 136-141).

Documentary and Industrial Photography

A few years ago copying of documents in offices was neither simple nor convenient. However, simplified processing and compact equipment design have provided photocopy systems like the Verifax Process and the diffusion transfer processes Autostat, Copy Rapid, Cormac, etc. Several non-silver systems are available including Thermofax, Kalvar, and diazo processes. The photocopy industry reached a record sales of 185 million dollars in 1957 and is expected to increase this year by 15 to 20 percent. A roll paper adaptor attached to the Thermofax copier provides automatic duplication at 1 foot every 4 seconds of logs, charts, and documents of any length and up to 14 inches in width.

In the microfilming field it was reported that meteorological data for the Geophysical Year will be available in a 24-tray set of 3 x 5 cards reproduced from 105mm film. The Recordak Engineering Drawing Program, a comprehensive system for duplicating, filing, and safeguarding drawings was introduced based on the use of 35mm film and aperture cards for filing.

A combination reader-printer for microfilm was introduced by The Minnesota Mining and Manufacturing Co. The negative is exposed on a print material comprising a paper support, a thin aluminum laminate and a white photo-conductive coating. The exposed sheet is treated with an electrolyte and an electric current to produce a positive image. The Charles Bruning Co. announced the Copytron electrostatic printer that produces microfilm enlargements at a rate of four a minute. A new high contrast Kodagraph Projection Paper, Translucent was made available by Eastman Kodak Company to make translucent vellum-type reproductions of tracings for immediate use or for production of multiple prints on a direct process machine.

The Schlumberger Well Survey Corporation modified a No. 1 Photostat Machine for reproduction of log charts by using two anamorphic lenses to permit different magnifications in two directions.

Production of electrical circuit diagrams was described by The Intertype Co. and the General Electric Co. involving the use in photocomposing equipment of photographic images of pieces of equipment such as a resistor, transistor, or coil.

More widespread use of camera equipment in industry was evident for doing former jobs as well as in many new applications. The design of special photographic techniques and apparatus was also evident. Special data acquisition equipment was described by the U. S. Navy suitable for use in confined spaces, for example, obtaining scientific data at sea during de-

velopment or evaluation of electronic systems. Photo records were precise and consistent in continuous operation using a special data recording camera designed by North American Aviation to provide one frame exposure every two seconds or 2, 4, 8, and 16 frames per second utilizing a portable power supply. The Akeley Camera & Instrument Division of J. W. Flicker, Inc. announced a pulsed 16mm Data Recording Camera with friction drive giving 14mm wide frames at speeds up to 25 frames per second. The Peerless Instrument Co. designed a special gun sight camera that takes two pictures simultaneously, one through the gun sight for the photorecord, and the other of data fed to a special recording head inside the camera. At 32 frames per second, 3072 bits of data per second are recorded.

A Cirkut-type camera was mounted at eye level behind the steering wheel of a car by a Chrysler photographer to obtain a 360° angle picture. The camera was equipped with a 100mm wide field f/6.3 lens to obtain depth of focus comparable to that of the human eye. The Traid Corp. boresight, Traid 601E, is used with the Traid 500 camera to obtain a magnification of 15 to 40 times, rotates 360°, and has an erecting prism to right the image. The Wollensak 22mm f/3.5 Periscope Lens in many instances may replace photography through mirrors as used in studies of the outside of extremely fast moving vehicles, supersonic sleds, missiles, and aircraft under test.

A device was described for photographing the vertical walls of the LaJolla Submarine Canyon to a depth of 625 feet, and should be useful in the photography of sheer underwater scarps, reef faces, dams, breakwaters, and bridge supports. Another panoramic camera for inspecting walls of deep narrow slots was described, particularly for examination of surface corrosion of reactor fuel plates separated by 0.050 inch.

The General Electric Company has developed a periscope with a built-in camera providing a 9X magnification useful in remote control in operations in radioactively "hot" areas. A reflex mirror in the periscope deflects the image from the periscope eyepiece to the camera. The U. S. Navy Engineering Experiment Station use a stereoscopic microscope and stereo camera to report gas turbine fuel studies. A steel company is using photography to determine the mix of an alloy by comparison of its picture with a master photo of the correct mix. The Air Force is using photography to record structural failings, yaw, pitch, roll and fuel or engine malfunction during test flights of the Thor. Perkin-Elmer Corp. developed Roti, a high speed telescopic motion picture camera with a focal length of 500 inches. Compressor wheel discs and similar parts are photographed at the Allison Division of General Motors Corporation to determine the conditions under which the disc might burst with respect to operating speed, temperature, and material strength. Beckman & Whitley introduced their new Dynafax camera for motion-analysis studies at a new extended limit of 25,000 frames per second and claimed the technique as the first major advance in 30 years in high speed motion analysis.

Scientific and Applied Photography

A time-lapse photographic technique for measuring the rate at which a solid surface is attacked by corrosive gases at high temperatures has been developed by the Bureau of Standards. The method is rapid and simple and can be applied to a considerable variety of gas-solid reactions. Time-lapse photography, in color, was also used to study the maturation of a turkey embryo during a 28-day incubation period.

A camera 1 inch long and less than 1/4 inch in diameter housed in the tip of a gastroscope, can take a picture of a section of the stomach on a 5/16-inch disk of Kodak Ektachrome Film. A chain of 50 lenses in the gastroscope conveys the image to the eye and a prism conveys the same image to the camera. The Leric Tube is a photographic device consisting of a 2-3/16 inch wide aluminum tube, containing an adapted Minox subminiature camera and the tube of an electronic flash unit, to help archaeologists determine the contents of sepulchers and similar underground areas without excavating.

An emulsion of extremely high definition coated on a glass plate approaching an optical flat is required in aerial mapping for making positives from aerial negatives. The Eastman Kodak Company announced their Kodak Super Aerographic Positive Plate which is so flat that no departure more than 0.00002 inch in distance could be detected from the plane of any 1-inch diameter circle "drawn" on the plate's emulsion-bearing surface.

A technique for rapid spray droplet measurement was described in which a sample of spray is magnified and photographed and the negatives then examined with a droplet analyzer which automatically counts and classifies spray droplet images and converts the information to droplet-size distribution data.

Beattie-Coleman, Inc., introduced the Low Radiation Fluorotron Camera claimed to reduce radiation hazards and increase resolution. Used for x-ray and fluorographic recordings, the camera features an f/0.95 image-flattening lens, removable magazine, and electric pulse operation. The Kodak Ektron Detector was stated to have response to infrared wave lengths out to 4.5 microns at room temperature and is available in practically any configuration because the detector is prepared by chemical deposition.

A wind-profile system developed by Beckman & Whitley for Arctic and Antarctic studies of wind shear on ice and glacial surfaces is being utilized in a study on the effects of shelter-belts and windbreaks in the prevention of soil erosion; in problems in evapotranspiration studies; and to obtain information on the rates of flow of air containing various aerosols in an environmental exposure tunnel.

A color illustration in the April 28 issue of Life Magazine showed the shape of a shock wave produced by an F-100 jet plane just as it was passing the speed of sound and was described as "one of the rarest of all aviation photographs." However Dr. Harold Edgerton has perfected a relatively simple technique involving an electronic flash at the camera lens and a black

Scotchlite screen behind the object. The shock wave appears as a shadow on the background of the photograph.

Photography and electronics are used together in many investigations of events and phenomena beyond the earth's atmosphere. In many instances electronics are used in data reduction systems designed to interpret the photographic record. Cine theodolites are used to determine the trajectory and velocity of guided missiles with several operated from a central control. A streak camera built at China Lake, California can record the streak of a very faint satellite image and may enable scientists to prove or disprove a theory that natural satellites are whirling about the earth. The "smear" effect is obtained by moving the film in a direction opposite from that of satellite travel. A 6-foot long rocket-like device equipped with four high-speed cameras mounted to provide 360-degree spherical coverage is carried by the Navy on the wings of an F9F jet fighter drone used as a target in missile tests. These "watchdog" cameras record the action of the missile. Another missile tracking camera is the Traid Corporation "75 Footracker" equipped with a variable shutter and speed range of 20-80 frames per second. Photographic emulsions for missile photography were reviewed (Phot. Sci. & Eng. 2: 95-104, No. 2, August 1958).

Other new camera equipment and high speed shutters include: The PTI Image Converter Camera capable of shutter speeds as short as 10 millimicroseconds and has an accuracy of synchronization of the

same order; the Model D20 Kerr Cell made by Electro-Optical Instrument, Inc., said to give shutter speeds as fast as 1/10,000,000 sec. and synchronized to 2/1,000,000,000 sec. or less; a Series 600 Courtney-Pratt high speed camera capable of taking 200 pictures at a rate of 100,000 per second; an ultra high-speed Electro-Optical Camera with effective exposure time of 0.005 microsecond; Beckman & Whitley Model 194 Continuous Writing Streak Camera for examination of self-luminous, shock tube studies and flash and spark discharge phenomena.

The Armament Research & Development Establishment of the British Ministry of Supply built a 12-channel Kerr Cell Camera to study the detonation of high explosives. The high rate, high resolution camera (500 lines per inch) gives a sequence of 12 frames with exposure times adjustable between 0.10 and 10 microseconds and the interval between frames from a fraction of a microsecond to a millisecond. The U. S. Air Force uses seven Bowen ribbon-frame C2R-1 Acceleration Cameras to give 30, 60, 90, and 180 pictures a second with exposures at 1/10,000 and 1/100,000 of a second in the study of pilot-escape systems. The Bell Aircraft Company uses high speed cameras at 1000 to 5000 frames per second to study rocket engine flames; and a single-sweep camera with specially constructed light source to record speed and distribution of liquid in studies of fuel droplet dispersion in a rocket engine chamber.

Rochester, N. Y.

November 25, 1958.

Could this be

Coincidence?

Are these charges from our mailbag true? Well, there is a smidgeon of truth in each one, more than a smidgeon of prejudice on both sides of the print box.

"It costs too much to send to salons!"

"How can an exhibition cover expenses? We never seem to break even."

"Salons are fuddy-duddy, no life, no better than the Gay Nineties. Why don't they wise up?"

"Salon judges throw out all the good stuff."

When, on three successive days we receive three partial answers, it is an omen we just have to follow through on. First, let's hear from Aubrey Bodine, one of our most consistent exhibitors, a printmaker par excellence.

READ ON—

Salons—New Standards

By A. Aubrey Bodine, FPSA

In recent years there has been an alarming decline in salon exhibiting. Our population has zoomed up to one hundred seventy-five million, and the sales of photographic materials have kept pace, but the contributions to salons have taken a conspicuous decline.

I believe I know some of the reasons, and am offering a solution if salon committees are willing to give it a try. This suggestion is not an idle one, as I have discussed this proposal with many exhibitors, and so far, I have not encountered the slightest resistance.

I, ironically, many years ago, was partly responsible for the print trend so commonplace today. At that time, I was aware of poor negative quality, so I decided to over-enlarge my prints in order to show others what a decent negative would produce. As we all know the trend swept the exhibition world.

I now propose that we set up a maximum of 11 x 14 prints on 16 x 20 boards. In order to not work an injustice on some workers let us set January 1961 or 1962

as the date for the change over. This would give ample time to the current exhibitors to use up their present stockpile.

By the adoption of this plan by PSA I am confident that we will encourage many new workers. Remember, we have more of the every day kitchen and bathroom operators. Here 11 x 14 trays are usable but not 16 x 20 trays. Again, consider the reduction in paper cost along with ease of handling.

This, also opens the field for 35mm and 2½ x 2½ workers. They will be competing on a much firmer basis. Another advantage that I have been uphappily forced to recognize is that the present large prints are worthless to sell or give away due to the large size. I would have a gold mine if my prints were smaller.

I urge the PSA to give this idea serious consideration, and have all Salon blanks print the new size at least a year ahead of schedule.

In passing, keep in mind that PSA can only suggest, cannot tell a salon how to operate. We can encourage better practices but cannot demand them. We try to lead, not direct. Now to hear from another PSAer who is also the Chairman of the Chicago Salon and as concerned about Bodine's suggestions as he is about the content of a salon.

Pictures . . . and details

By Fred W. Fix, Jr. FPSA

Bodine was one of our judges at Chicago last year and we discussed the matter of smaller size pictures, finding some very good arguments for such a procedure. However, we are not in any hurry to rush into it. We feel it needs more study, and if it augurs well, the turnover period should be, as Bodine says, long enough to let exhibitors work out their old prints, even though they are large.

We feel that we should make it as easy as possible for all photographers to submit prints to our show with the assurance that regardless of size, whether mounted or unmounted, made in any manner as long as it is photographic, it will have an even break with all others submitted. Our judges are selected and in-

structed and competent to pick a show representing the best in contemporary work.

Last year we enclosed a flyer with our entry blank stating it to be our desire to encourage the widest field of thought and ideas in contemporary photography. Some of our selections ran in the Journal a few months back, another appears with this article.

We had more entries, hung more prints than any previous year, but many of our familiar entrants were missing. I suspect that some of them thought we were not interested in the type of work they did but were looking only for the so-called "modern" show. We don't want to stick in the old groove forever, but we did hang many conventional, contemporary prints,

Rainy Evening
Stella Jenks, APSA

Gold Medal Print
1958 Chicago Salon



sailboats, cat pictures, snow scenes and so on. But each picture had a meaning, they were not just "pretty".

Chicago is an all-print show, one of the largest and we plan to continue that. But we also plan to have it as up-to-date and modern in outlook as we can make it, growing with the times.

We will continue to encourage the making and entering of the smaller prints (11 x 14). We found out last year that they stand up very well with the

larger 14 x 17 and 16 x 20. Most foreign entries are 11 x 14. We will also accept and judge even smaller entries, mounting them if need be. This will save postage for both the exhibitor and ourselves.

So, except for making it mandatory, we do agree with Bodine, and perhaps if enough of us see it that way our print exhibitions may, of themselves, gradually whittle the prints down to the more reasonable and less expensive 11 x 14 size.

The third item of coincidence is the entry form of the First International Salon of Contemporary Photography, 1959, Johannesburg, South Africa. We quote:

PURPOSE OF THE SALON

The purpose of this Salon is to display to the public a comprehensive exhibit of modern photography in a style which is not usually acceptable in the conventional International Salon.

The traditional type of Salon photography is not likely to be accepted for this exhibition. The judges will look for fresh thought and virility portrayed by any photographic technique. There is no restriction as to subject matter.

Your Editor has only two comments to make. First is simply "Hooray".

Second is our fervent hope that the judges, in selecting contemporary prints, will automatically reject those reprehensible avant garde smears which prove solely that the photographer has not mastered the technical basis of his tools, and like all perpetrators of modernism in any art field for the past century defends his mediocrity by charging that you can't "see" the art in his art.

First he should learn to make a print.

P.S. Write us what you think.

Swedish Portfolio



Water Pattern

Anders Sten



Basket Maker

Anders Sten

cover: Irene by Rune Lindskog

anders sten – rune lindskog



Girl in white
Rune Lindskog



Reindeer
Anders Sten



Mother

Anders Sten



Donald McMaster FPSA

Donald McMaster, a charter member and fellow of PSA, has been recently elected chairman of the top executive committee of Eastman Kodak Company. During the formative stages of PSA he was of considerable assistance to the Founding Fathers. He is an enthusiastic amateur photographer. For many years he entered top quality prints in photographic salons, but now specializes in color travel pictures. At one time he supervised the manufacture of the film on which his pictures were made. He is a photographer's businessman. Over the years he has guided the fortunes of his company along the avenue of achievement, making highest quality materials available at moderate cost to millions of photographers.

McMaster is a vigorous man who reflects in maturity many of the qualities that made him a soccer, track and basketball team-member in his early days at Kodak, the qualities that qualified him for duty in the U. S. Army Air Service overseas in World War I. Today, he is well-known throughout the Kodak organization for the enthusiasm and judgment with which he leads team efforts in business and civic affairs.

A soft-spoken Scot—his parents came originally from the Highlands near Edinburgh—McMaster was born in London and still carries a touch of distinctive British pre-

cision in his speech. He attended schools in England and Scotland before coming to the United States, where his father had accepted a post as manager of a paper company in Rumford, Maine. In that New England city, McMaster attended for a short time Stevens High School and worked summers in the area's paper mills.

Perhaps it was this association with the chemical side of manufacturing paper that led him to choose chemistry as a major interest when he later attended Cornell University and the University of Buffalo.

It was as a graduate chemist in May of 1917, then, that McMaster joined the industrial laboratory at Kodak Park, the photographic film, paper and chemicals plant of Eastman Kodak Company. In a few months he was transferred to the film emulsion coating department for continued work in his specialty of chemistry.

Five months later he left for military service with the Army Air Service, and not until mid-1919 did he return to Kodak Park's emulsion coating operations. There he made his mark, however, for a year later he was appointed assistant superintendent of the department. This was then, as now, what might be called the heart of film manufacturing—the application of the carefully compounded layers of light-sensitive emulsion to the photographic support, a highly demanding kind of work carried on in semi-darkness under safelights in an atmosphere of surgical cleanliness.

McMaster's grasp of production requirements was recognized in 1931 when he was appointed assistant general superintendent of film manufacturing, specializing in production. About two years later he moved to Kodak Office, the administrative headquarters of the company, where he became assistant to the production manager.

In 1934 he was sent to Kodak Limited in England as assistant manager of the factory at Harrow, near London. Four years later he became the factory manager and was soon elected a director of the British company. He became successively assistant deputy chairman of the board and joint general manager for European countries, and deputy chairman of the board of Kodak Limited. During the war he was associated with the British Ministry of Aircraft Production in installing a factory in Edinburgh, Scotland.

In 1947, McMaster returned to Rochester to become a vice-president and assistant general manager of the parent company. He also became vice-president of Kodak Near East, Inc.; a director of several Kodak companies overseas; a director of Canadian Kodak Co.; a director of Kodak Pathe in France; and of Kodak Limited of Great Britain. He serves as chairman of the management committee for DPI and as a director of Recordak Corporation. He was named general manager of the company in 1952 and a Kodak director in 1954.

Last November he was singled out for appointment to the chairmanship of the company's executive committee, a newly activated committee post of top management responsibility.



McMaster has long been enthusiastic about photography from the side of the pictorialist as well as of the management executive. He made many prize-winning prints in earlier days and has continued active, largely in the field of travel photography in color, during the past ten years.

The Kodak executive has done lecturing and judging of photography, too. During his years overseas he served in varied capacities with the Royal Photographic Society of Great Britain and was awarded the honorary fellowship in that society. McMaster was president of the Royal Photographic Society for two terms, 1942 and 1943. He was the first non-Britisher ever to hold that important office.

While his reputation for pictorial excellence was established primarily during his association with the RPS, he has continued serious photographic work in color. During the preparation of this article, McMaster spent several weeks in Europe and Africa, touching upon the worldwide business activities of Eastman Kodak, and recording along the way many a colorful scene of both continents. A year previously he presented a slide lecture to the Kodak travel club showing Kodachrome slides he exposed during a business trip around the world, West to East.

Among the awards and honors received for his photography, he counts a 1942 honorary membership in the British Institute of Photographers "for service to photography." In 1956 he was named Honorary Master of Photography by the Professional Photographers Association of America.

McMaster is a fellow as well as a charter member of the Photographic Society of America. He is also a fellow of the Society of Motion Picture and Television Engineers, and a member of the American Chemical Society and the American Association for the Advancement of Science.

McMaster still retains responsibilities in and with organizations overseas. He is the Kodak representative in the London Chamber of Commerce, and, since 1936, an elected member of the Royal Institution of Great Britain.

At home he is an honorary member of the Kodak Camera Club, the largest organization of its kind. A major annual award in the Kodak International Photographic Salon bears his name, the Donald McMaster Trophy.

As a trustee and president of George Eastman House, Inc., the photographic educational institute founded in Rochester in 1947, McMaster is chief officer of the internationally famous center that houses the world's largest photographic collection. It includes over 1,000 cameras, 3,000 reference books, and some 6 million feet of motion picture film.

While he counts photography first among his hobbies, travel and an occasional game of golf follow in order. He also busied himself in Boy Scout work in the United States and England for a number of years, was a Rochester Scoutmaster and is still a member at large of the Rochester Council.

As a key spokesman for an important company in a major industry, McMaster has not forgotten to speak from the heart of a photographer occasionally or from the head of a philosopher as well as of a businessman. In 1957 he shared the platform with Governor Harriman when he received a citation from the University of Buffalo for outstanding contributions to industry and photography.

In a recent talk before a photographic organization, he noted how, throughout the history of civilization, there have been certain barriers to learning—to knowing—which constantly frustrated man in his search for knowledge. Man's vision, he told his audience, was seriously limited until he devised an artificial eye which he called photography.



"It was thus that whole new areas of information were opened to him—and the search for knowledge was vastly accelerated," McMaster said.

"It isn't easy to gain a clear perspective of all the events that have led to the point where we now stand," he added. "So much of the history of our discipline appears to be the result of chance and haphazard progress. Certainly, the ancients, who, long before Aristotle, discovered the sensitivity of silver compounds to light had no conception of its significance. The German scientist, Schultze, may have been dimly aware of the possibilities when he experimented in a scientific way with the sensitivity of silver compounds, but Thomas Wedgwood, nearly a century later, was merely looking for a short-cut to silhouette making. Roentgen discovered the x-rays while studying the discharge of electricity."

"Thus, as you well know, the art and science of photography developed, to a large extent, on an empirical basis. But the inherent possibilities drew dedicated researchers. Perhaps we can credit the work of Fox Talbot, started in 1835—he discovered the development process in 1841—with establishing the scientific foundations on which photography has since been built."

"I think the work of those gifted men who have developed and made use of photography is best appreciated when we consider how wonderfully their work has helped to reduce those barriers to learning. . . ."

And what challenges do we face in the coming era of space technology, McMaster asked his audience.

(Continued on page 38)



The Artist Cornered

By William Traher

I let my wife, Fran, call down the stairway twice before I yelled back, "Okay, okay, tell them I have to clean my brushes!"

"There will be," she said, coming on down the stairs, "no need to use the dragged-away-from-work act tonight as an avenue of retreat. Camera cronies of yours have come—not writer pals of mine." And she flicked a thumb over a bone-dry brush to call attention to who had better not try to fool whom around our place.

"No use for me to start painting," I defended myself, "until I've made up my mind what's the best way to do this picture. I'm about to sell myself on the idea of building a miniature set to show this Western town against a mountain background. Then I could light it just right and take a photograph. It takes time to decide the best way to do anything, Fran."

"You mean," Fran said, "like it's taken you nine months to decide what's the best way to do the article you promised the PSA Journal?"

"They've gotten somebody else to do it by now," I told her.

"If they haven't," she said, pushing me on up the stairs ahead of her, "I have. The camera bugs you argue with all hours!"

"Now you wait just one little old minute there," I told that girl. "It's *my* article. They wanted the *artist's* point-of-view."

"Um Hmmm," she said, rummaging for the pencil that's supposed to be left by the phone. "Remember I can't get a *thing* down if two of you talk at one time."

Bill Traher: You fellows think I ought to talk about the question, "Is photography art?"

Cynic: (A guy who does not hesitate to call a spade an out-of-focus spade): Don't get long-winded about it, Bill. The difference between a snap-shooter's shots and what us geniuses turn out just happens to be wide enough so the only word that fits is *art*. Next question, I'll ask. Bill, how does it feel to be obsolete? That's what our Beginner thinks you are as a painter because you're realistic. And your Beginner, you understand, has had a course in what is unsmilingly known as Art Appreciation. From which, though I lack the cultural advantages of having been there, I can probably quote: The camera can do it easier and better.

Moderate: If the camera *can* do it better, why do some manufacturers of photographic equipment employ

artists to make the pictures of their products that they use in their catalogues and advertising?—What's the matter, Bill? Can't the rest of us quote your pet arguments?

Conservative: Anyhow, a better way to prove the point that the artist's eye sees more clearly than the camera's does is Bill's own work. When he reproduces one of our color slides, his oil painting is at least as realistic as the original slide, usually more so.

Cynic: I wouldn't exactly say he can compete with the camera's work in quickness—or in cost! The painting of the slide he reproduced for me set me back the proceeds of two bank hold-ups, a false entry on the firm's books and a little cheating on my income tax. Look around this house—how many of his own paintings has he got on the walls? Can't afford them! Let him yack all he wants to how the dyes on our slides are fading fast away—how much of his own camera stuff is he taking the trouble to let posterity have a peek at?

Conservative: On the other hand you have to say this about artists—you can trace most of the movements in vogue in photography back to some crackpot artist. Now I don't mind conceding that the artist invented even sharp focus—but I still want to give credit to the camera for being a pretty good realist. Maybe not as good as Van Eyck or Vermeer or Norman Rockwell or even Bill Traher here—but still pretty good.

Progressive: Realism is not the sole or even the chief virtue of the camera. I say that the photographer can rival the artist for imaginative effects.

Moderate: For better or for worse, Bill has demonstrated something along that line with his own camera work. The realist painter becomes the imaginative photographer.

Cynic: I know what you're thinking of—the color slide series Bill's got that makes pun of all the sacred traditions in art from the Greeks to Picasso. Parodies on a Mountain Theme. I've seen the darned thing so often I can call off all the titles: Mount Angelo, Rembrandt Rock. The Grant Woods. Picasso Point.

Progressive: I'm afraid I'm a purist. Bill's handling of the camera, I'm sorry to say, is too tricky for my tastes.

Cynic: In referring to the work of Bill Traher one does not use the word, *trick*. I, myself, have coined a far better phrase for it—"dishonest photography."

*That's another argument! Most have artists *retouch* photographs to bring them within the shorter scale of the graphic arts. They use artist-made pictures for so-called reproduction in newspapers.—Ed.

Moderate: Now, now! Let's not get too rough with our host. As I understand it, with Bill's work the idea comes first, then he gets down to business and invents some way to do the picture. With trick photography the trick itself comes first and is the sole reason for the photograph.

Bill Traher: Twenty years ago I . . .

Cynic: Started messing with sandwiches and multiple exposures and rear projections in 35 mm color. You bet, boy, we think of you when we run into salon slides that show the havoc that brainstorm of yours has wrought.

Moderate: What I hate to see in salons is the beginning of any influence of fashion. It's a menace. Look how it dominates the art of painting today. Photography may be next!

Cynic: Bring me my soap-box. Fashion, I say, is and always has been the greatest enemy of the creative spirit, yea the tyrant of the arts!

Conservative: Fashion is unpredictable, tasteless, foolish, ruthless, and worst of all—anonymous.

Moderate: Fashion prefers change to growth. It rejects both old and new for the novel.

Cynic: Gentlemen, I give you its passing fancy—the sack dress.

Bill Traher: And what's fashionable now in photography, I'd say. . . .

Conservative: Is the grainy, out-of-focus, carefully casual available light approach. . . .

Cynic: That bashfully calls itself "Honest Photography"—to distinguish itself from Bill's "Dishonest Photography?"

Progressive: It's got power and drama and spontaneity, though, the best of it.

Cynic: Spontaneity—that's another word we're borrowing from the artist. And like the artist we labor long and hard to get it. The French Modernist artist Matisse is credited by some with the ultimate achievement in spontaneity, even though he is said to have painted over fifty versions of one of his subjects before achieving the degree of spontaneity he was after.

Progressive: You fellows aren't afraid of new ideas, though—are you? New work requires effort to understand. It's stimulating, not soothing.

Beginner: It mostly gets nowhere in the judging, though.

Cynic: Judging won't mean anything anyhow till we throw out our present system!

Conservative: In fairness you'll always have to have a jury composed of one Conservative, one Progressive and one Moderate, won't you?

Cynic: Where the Moderate joins with the Conservative to vote out the best Progressive slide and then joins with the Progressive to vote out the best Conservative slide?

Beginner: (Awed) So no slide can win except one nobody likes very much and nobody hates very much?

Progressive: The advertising artists do it better! Ever seen a copy of the Art Directors' Annual? They give only two types of awards. One for Distinctive Merit, and the other a Medal Award. Essentially, one award for good work, and another for great work.



Fall of Man

In this Artopian paradise the artist has his choice: Just fish and take it easy, pick the ready-framed aspen pictures, or try to scale the mountains in the background; Mount Angelo, Holbein Heights, Rembrandt Rock.



Ash Can Mountain of the Back Alley Range

A peak parody of this school of painting and photography. Made from a re-shaped tin can.



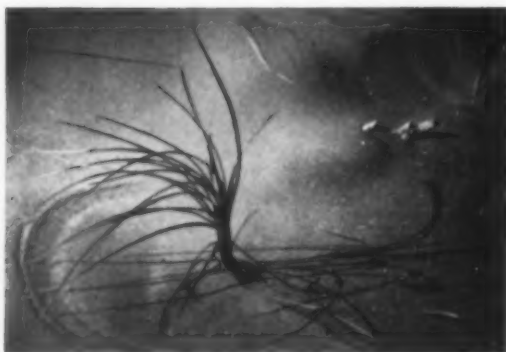
Slumberland Mountain

A closing or good night slide for a mountain photographer and painter.



Self-Portrait of the Artist

This is from a painting of "The Man Who Isn't All There." Note cigarette case converted into pocket sketch kit for making candid card portraits of unwary models.



This is a color slide of a painting which in turn was made from a color slide by the late Harold D. Roberts. Painting was commissioned by Mr. Roberts.



For contrast part (one-ninth) of Artist's recently completed 100 x 40 foot mural background for Denver Museum of Natural History, of which he is a staff member.

Moderate: Don't you think any awards so given should bear some relation to the quality of the show? More awards for a good show, fewer for a poor one, at the discretion of the judges? Especially in a good show, no really good work should go unrewarded simply because there were not enough awards to go around.

Cynic: You go giving the judges the freedom to judge without participating in a vote and you realize what would happen?

Moderate: The only thing that could happen—a balanced selection of awards from a typical balanced jury.

Beginner: (Glumly) It'll still be a long time before any of my slides wins. I know that.

Progressive: How do you know that? There are a lot of camera club members who started out with record shots of their baby last year who are giving Edward Weston competition this year. You take a bunch of painters—they mostly stay about the same, year after year, maybe only perfecting their mistakes, like the duffer in golf. But photographers—I've seen them get good fast.

Beginner: For those of us who are seeking a means of self-expression, how does the camera compare to painting?

Cynic: Self expression! That's our new word for anti-social and criminal behavior of various kinds.

Moderate: Suppose we settle for "self-development" instead?

Bill Traher: Well, you see, the camera. . . .

Moderate: Provides them with a ready-made technique from the beginning superior to what most painters are ever able to acquire, so that they can concentrate on esthetic rather than technical matters.

Progressive: It's also interesting to note that amateur painters, Churchill excepted, give professional painters little competition—whereas the amateur photographer can often beat the professional.

Cynic: Sometimes, but not all the time. The professional may not always be better, but he is usually more consistent.

Beginner: But they *both* sometimes produce art?

Bill Traher: My wife says art is. . . .

Cynic: Yes, let's let the lady have the last word. Art is. . . . Go on, Fran.

Fran: Art is subtle. Not obscure on the one hand, nor obvious on the other, but subtle.

Editor's Note: Accompanying this document as illustrations came some color slides by the helpful friends of Mr. Traher. In all candor we must admit they were better than Mr. Traher's. However they did not quite represent the artist's viewpoint, which is what we are wholly concerned with in this article.

What's Wrong With This Picture?

Some Notes on Judging

1. Qualitative

By Irving A. J. Lawres

If a certain color slide, a harbor scene at dawn, is thrown on a camera club screen, some members of the audience will be observed cropping it with their hands, trying to shift the dock this-a-way or twist a boat that-a-way. The slide has been accepted in 40 international exhibitions, is in the PSA permanent collection and has won other honors. But show it at a club and some members will greet it automatically with a mental "Now, let's see, what's wrong with this picture?"

There is a danger that ardent camera club fans may develop a negative approach to pictures. Judges coming to their meetings criticize pictures, throw out the majority of them. Long exposure to this procedure conditions members to react unfavorably whenever a print is inserted in the light box or a slide flashed on the screen. This negative approach may not only minimize pleasurable appreciation but it may have a withering effect upon creative photographic effort. It can go so far that when shooting on location the photographer will subject every picture possibility to the future evaluation it is likely to receive from the judges.

It seems that we have two basic problems here. First, what a judge is to say when criticizing prints and slides and secondly, what criteria he should use in eliminating pictures in order to arrive at the selected winners.

Let us look first at the nature of criticism. In this area we can learn much from the other arts for competent criticism has a long history dating back to the Greeks. One of Aristotle's principal works was "The Poetics" and Horace wrote "On the Art of Poetry." In our own language, some of the brightest lights were incidentally if not primarily critics, Ben Jonson, Dr. Johnson, Dryden, Addison, Pope, Wordsworth, Macaulay, Matthew Arnold. Today, journals in all languages are replete with reviews of books, drama, movies, ballet, music, sports, politics.*

Professor C. T. Winchester, who was familiar with the whole history of criticism, and a long recognized authority on literary criticism once said, "Criticism

may be broadly and provisionally defined as the intelligent appreciation of any work of art, and by consequence the just estimate of its value and rank."¹

Colloquially "criticism" nearly always means adverse comment, yet it is a popular cliché that criticism may be favorable as well as unfavorable. In either case, however, evaluation is implied. But note that Professor Winchester suggests that "intelligent appreciation" is the first purpose of criticism and that evaluation follows only as a consequence.

We can observe the application of this principle in reviews that appear in the daily press and in the more scholarly periodicals. They explain the plot or theme and describe the action and performance in order to give the reader an understanding of the whole effort. Evaluation or appraisal may occupy but a small part of the review. Adverse criticism may be wholly lacking.

Here is exemplified the meaning of criticism in Professor Winchester's sense, a discussion by a competent observer that will assist the less experienced audience to understand the work of art, its objective, scope, and method of portrayal; to see its excellence and beauty, some of which may be subtle and elusive; to point out limitations and defects if such exist; and finally to make some comparison with efforts of others who have produced worthy works in the past.

In photography, as in literature, music, or ballet, we believe that the first function of a judge is to lead his supposedly less experienced audience to an intelligent appreciation of what the photographer has done or tried to do. This approach is affirmative, positive, helpful. It is far removed from "What's Wrong With This Picture?" attitude, although some of this may be necessary when it comes to selection. It is enough for the present, however, if we succeed in making our first point, or rather Winchester's point, that the first purpose of criticism is intelligent appreciation. The professor admitted, of course, that evaluation followed as a consequence and evaluation is necessary in judging pictures for some must be dropped and others given ribbons. Camera clubs require this. The inner drive for recognition motivates shutterbugs as well as ball players and tragic actors. Sometimes inordinately so. Hence we come to our second question: What criteria should a judge use in eliminating pictures in order to arrive at the selected winners?

With respect to pictures that are really poorly done the judge has no great problem. Over-exposure, ex-

*It should be noted that the critic and the virtuoso are not necessarily the same person. Actually three separate talents are involved, the creative, the performing and the analytical. Thus, we have the playwright, the actor, and the critic. Brooks Atkinson, the distinguished drama critic of The New York Times, does not write plays or appear on the stage, except perhaps quite incidentally. And the majority of successful actors lack the experience, the learning, and command of the language necessary to write Mr. Atkinson's reviews. In photography, however, it is often assumed that because a person has one talent he also has the others. But a long record of acceptances does not necessarily make a good critic. A critic should have a judicial approach, analytical insight and a certain articulateness if he is to communicate to his audience the full benefit of his thinking and experience. In some cases, of course, several talents are combined in the same person. In music, Leonard Bernstein composes, conducts, plays the piano, and acts as commentator on his TV shows—and highly competently in each of these capacities.

¹"Principles of Literary Criticism," C. T. Winchester, N. Y. 1921, p. 1

tremely busy composition, uninteresting material, trite handling, bad lighting—all result in poor pictures and a judge must point out defects, constructively of course, gently if he can, so that the makers may profit from the experience. This may still be considered part of the "intelligent appreciation" but as these pictures are being eliminated the evaluation process has doubtless begun.

The real problem of justifiable criteria arises when the judge in the average club has eliminated all the really bad pictures and must now deal with the better entries, all of which may well be of approximately the same quality. What does he do then? What criteria should he apply?

If a judge succumbs to the notion that he must justify the elimination of every picture, he must ultimately seek picayune or even imaginary defects in the prints or slides. Everyone who has attended club judgments has listened to weird reasons for dropping pictures. Not only do we observe a case of straining at gnats but we see basically good and original pictures eliminated because of "a speck in the left-hand corner," while the hackneyed treatment of a threadbare theme gets a ribbon because the judge could not indite it for some technical error.

It's a little like the teacher giving an A to a student whose composition has no spelling errors in it, but which has no ideas in it either. She then gives a D to another composition of infinitely greater importance but which has grammatical specks that arouse the teacher's ire.

In making picture selections it may be easier to find reasons for the eliminations than it is to make intelligent comments on the winners and what they say. Of course, winners selected by this method may not say anything. Berenice Abbott perhaps had some of these pictures in mind when she said there will always be "those whose splendid rhetoric sings out, as through amplifiers, who yet say nothing—as in the famous nonsense speech—with which Chaplin's *Modern Times* opens."

The judge who is down to 40 pictures and must further reduce to 20, or even to select 1-2-3, has a problem that exists in other fields as is evidenced by Professor Winchester's statement, "The effort to grade authors in ascending scale of merit, or to apply any comparative standard of excellence, is never very successful and never very wise." In answer to the question, which is the greater poet, Spenser or Milton, Shelley or Wordsworth, he answers, "Both. That is, each excels the other in some qualities, while there is not enough fundamental similarity in their work to afford proper basis of comparison. Every man can tell which he likes the better—which is quite another matter. But *criticism* can point out what qualities essential to greatness in literature each possessed, and can thus enable us to appreciate both the better." (italics ours)*

Does not this sage advice apply to the judge who must select a first, second, and third from a portrait, an abstract, a summer landscape, a winter seascape,

and a city street scene, all well conceived and well done? Or to the judge who must select the 20 "best" slides from a group of 40 which already has been reduced from 100? Is it not enough for the judge to point out in each "the qualities essential to greatness" and assist his audience better to appreciate them all? Having done so, who can quarrel with his selection on the basis of personal preference, taste, mood, experience. Does he help his audience to grow in photographic knowledge and appreciation by seeking the specks in the corner to justify his decision? Does his emphasis on commas and spelling to the neglect of overall conception and execution contribute to his audience's negative approach and encourage them to think in terms of "What's wrong with this picture?" Should not a judge getting down to the final selection always be permitted to retain and eliminate on the basis of his personal reaction without looking for pseudo-scientific explanations?

The quality of judging and the approach of camera clubs to creative photography might be improved if there were wider understanding of (1) that the first purpose of criticism is intelligent appreciation; (2) that in evaluation the judge can give reasons for elimination of pictures that obviously fail to meet minimum photographic standards; but (3) when selecting from pictures all of which are of approximately equal quality the judge should do so on the basis of personal preference rather than seek spurious reasons that succeed only in encouraging a negative approach to photography.

Profile

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"For the time being, we recognize that many photographic scientists are largely preoccupied with military considerations," he said. "These, undoubtedly, will remain a paramount concern for the duration of our current state of national peril. But, looked at long range, the study of space will surely occupy our attention to an increasing degree—simply because space is there and man's insatiable curiosity will drive him to explore it—much in the way he is driven to climb the highest peaks.

"We may be sure that much of the information about outer space will be obtained by photography," he said. "Just as the camera has been the astronomer's indispensable tool, so it will probably be the primary tool of the space scientists. When man himself eventually goes out into space, it's a dead certainty that he'll take his cameras with him.

"Simpler and faster methods of processing come in for a great deal of research," he added. "It shouldn't be long before films can be viewed almost instantly after exposure. We may expect that color processing will be greatly simplified and color prints will be less costly for the customer."

Admitting that it would take a rash man to predict the developments another ten years will bring, McMaster said it is clear, however, that the usefulness of photography will be vastly expanded. "We can be certain," he said, "that our present efforts—our present programs—will lead us into new paths and that we shall be gathering information by photography and pursuing goals not even dreamed of now."

*Winchester, op.cit., p. 2

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New Products

Darkroom

Iford's Microphen developer is now available in liquid form in quart bottles at \$1.25 each for the developer or the replenisher. This high speed, fine grain developer has been popular in powder form and the liquid is offered to meet the demand for a ready-to-use fast developer.

The Durst Italian-made line of enlargers were shown for the first time since an American office at 770 11th Ave., New York 19, was opened. These enlargers are made in several models, from one for sub-miniature negatives through a moderately-priced 35mm up to 4x5 laboratory equipment costing nearly \$1200. Each model has a wide range of accessories, many can be fitted with adapter rings for camera lenses of various types. Leaflets are available by writing Durst at the address given if you mention the Journal.

Processing chemicals for the new Ektachrome films have been announced by Kodak. The E-2 Improved kit may be used for the current E-2 Ektachrome and for the new High Speed Ektachrome film. With suitable replenishment the capacity has been increased from 60 to 300 square feet per gallon. The two-unit pint kit is \$4.40. The Process E-3 chemicals are for the new professional Ektachrome films. A half gallon kit lists at \$5.95.

A new b&w developer the VHD (very

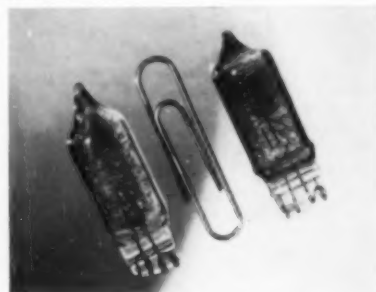
high definition) is being offered by the Brandywine Photo Chemical Co., Box 298, Avondale, Pa. In powder form, a liquid concentrate is prepared, then diluted for use. The dilute solution is normally used only once.

Beseler is offering a booklet "Photographic Magic Without A Darkroom" which contains a small sample of Beseler Slide-O-Film. If you can't find this at your dealer, write Jack Kuscher, Chas. Beseler Co., 219 S. 18th St., East Orange, N. J., mention the Journal and enclose a quarter. He will send you not only the leaflet but also a sample kit with enough film to make six 35mm positives from your negatives, or six negatives from a color slide. The kit is worth \$1.

For serious work in printing from color negatives, Macbeth Corp. is offering an easel photometer which has many uses in printing. The most obvious is in detecting color balance errors. By reading for color correction and determining the mean, the meter also shows the correct exposure. Write Macbeth Corp., Dept. P, Box 950, Newburgh, N. Y., and mention the Journal.

Flash

With the interest in electronic flash, did you think flashbulbs were dead? Now comes the Widgeit, politely known as the AG-1, or all-glass bulb. Announced by GE several months ago, at least five manufacturers of equipment to use it were showing at the Trade Show. The version pictured here is by Sylvania, has the same designation. A dozen fit in a vest pocket. Possibilities indicate a camera with clip loading



for rapid fire. Reflector two inches in diameter is very efficient. Filling is zirconium, it has the same light output as the four times larger M2. Price is about a dime.

Sylvania has come up with a long duration bulb the FF-33 for use with high speed motion picture cameras. The average flash duration is 1.75 seconds or long enough to expose 75 feet of film at 2000 frames a second. The FloodFlash lamp is the same size as the #3 flash bulb now produced. It will list at \$2.35.

Back to electronic flash and we find that Ascor has reduced prices of several popular models. As an example the A205 lightweight portable has been cut from \$79 to \$59. This unit is good for 2000 flashes, recycling in 3 seconds. Ascor, with General Radio Co., has an integrating meter for exposure determination. It is battery operated and fully portable, weighing only three pounds. It is sensitive enough to measure the small amount of light needed to properly expose film at ASA 400. Price is \$280.

The text for Tullio Pellegrini's article, "PICTORIAL CONTINUITY" is from his 20 minute, sound, color film of the same title. Just completed. The film is available only for club showings and may be procured by writing directly to Tullio. His address may be obtained from the PSA Membership Directory. There is a slight fee to cover costs.

CINE SECTION

Pictorial Continuity

By Tullio Pellegrini, APSA

Part II

In resuming where we left off last March, we shall again list the subjects to be covered in this conclusive article and then analyze them individually. Simple sequences, matching action, sequence variations, the re-establishing shot, inserts and cut away shots, angles, panning, tilting, zooming, screen direction and optical effects.

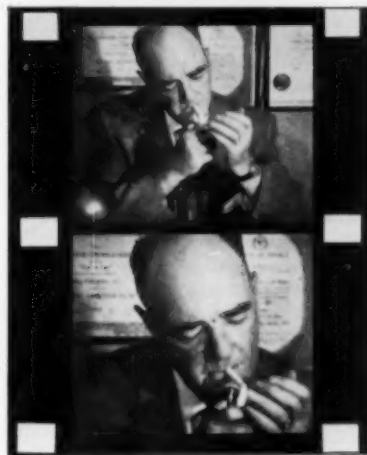
Simple sequences: For all practical purposes, a simple sequence calls for more than one scene. Example: Two, three or more scenes of a similar subject, flowers, building, people, etc., etc., is a simple sequence. One scene sequence is possible but it should start and end with either wipes or fades. The general rule, and this must be emphasized, for filming the same subject with more than one scene calls for either a change of image size with each new scene or change the angle of view with each new scene or better yet, change both, the image size and the angle of view every time you start filming. This rule can be broken only if cut-away or insert shots or lap dissolves are placed between scenes. A sequence of the same subject can be stretched to several scenes, a five-scene sequence may consist of an extreme long shot, long shot, medium shot, close up and extreme close up. These shots are only relative to each other. Example: Long shot including a view of a town. Medium shot—depicting a section of it. Close up—showing one particular street and store frontages. Next sequence, another street and store frontages, then a scene showing a single store and close up shot depicting items in a window. In the two sequences the scenes of the street and store frontages were both, the close up on the first sequence and the long shot on the second sequence. The need for more than one scene of different image size in any sequence is to keep the audience well informed of WHERE and WHAT or WHO. Orientation, however, can in some cases, be obtained by using trucking shots or in simulating a dolly, the

zoom shot can be effective. In dealing with actors we can have them move about in a scene in such a way as to keep us informed of who they are and what they are doing. Abrupt changes from a long shot to an extreme close up, unless expertly handled, should be avoided as no one likes to find himself suddenly face to face with something he did not expect.

Matching action: The best practice in respect to this rule is that when a distinct action is carried from one image size to the next, one should overshoot the beginning and the end of each scene as to have an over-lap of the action. In editing, the end of an over-shot scene and the overshoot beginning of the following scene can be cut exactly where the action is the same, so that when spliced at that point they will flow smoothly on the screen. When the overlap shooting is not possible scenes may be doctored up with cut-away shots.

Sequence variations: Can mean exceptions to the rule. Not all sequences have to follow the procedures of the L.S., M.S., and C.U., we can start with an extreme close up and reverse the editing thus as the story progresses we are injecting the element of surprise in it. In depicting two simultaneous stories a sequence can be achieved by showing scenes of extremely opposite meaning. Example: The Joneses vacationing in Death Valley and the Smiths in Alaska, one couple is gasping for air and the other is trembling with cold. The Joneses start the cooling fan and the Smiths start to build a fire, etc., etc. As more knowledge is gained on Pictorial Continuity, more are the "poetic liberties" that a filmer will discover and apply for varying certain sequences.

The re-establishing shot: This is a guide to new sequences. The reason for giving it special consideration instead of attaching it to the simple sequence is because this is sort of a transitional shot between sequences. In many professional movies this shot is replaced by lap dissolves but in spite



Matched action at change of image size.

of that, where time limit is no objection and our equipment does not allow it, it performs perfectly. Guiding us to new sequences in the way of re-orientation this shot can be utilized in three ways. First, is by pulling back or returning to the long shot. Secondly, by follow-action pan, a moving object is framed and it's followed either to the already pre-shot scene or away from that scene. The pan procedure can be used on scenic subjects but one must return to the long shot first and start the pan from there if no moving objects are to be followed. The third way is by reverse angle. The camera is brought to almost a square angle from the sequence's last scene, we shoot one scene from there, including in the frame that which was in the last scene and anything else approaching it, then we shoot another scene from the reversed side. In this procedure never position the camera at any point behind the subjects included in the first sequence's last scene, otherwise, there will be a break in the directional continuity of the action. A series of the same cut-away shot, let's say the same person observing things, a series of road signs



Optical effects.

Top: A montage, accomplished by multiple exposures.

Center: Vertical split frame.

Bottom: Horizontal split frame.

or others, can be used to replace the re-establishing shot.

Inserts and cut-away shots: They are extreme close ups and isolated shots of something pertaining to the story but not always noticeable unless they are forced on the audience by showing these certain things distinctly on the screen. Insert shots when filming a person could be a hand, the nose, an eye, objects like a ring, a wrist watch, a lapel pin, etc. If the person holds a letter in his hands, the content of it is an insert. If this person happens to be at the office anything on his desk or in the room like a picture, the telephone, a wall clock, a secretary at another desk, etc., etc., can be filmed for use of the cut-away shots. Inserts and cut-away serve to draw away temporarily from the main action without breaking the story continuity. They compress and extend time, they patch up broken rules of all the continuities mentioned and replace missing lap dissolves. Cut-away shots depicting people for purpose of reaction can imply hundreds of things.

Angles: Angles mechanically analyzed are: Flat, oblique, low, high and tilted angles. Flat views of objects are usually very uninteresting. An oblique view will reveal the perspective and more depth. Low and high angles add variety to our points of view. Tilted scenes are not usually experienced in

real life so the use of the tilted angle should be used with discretion. However, the choice of angles packs quite a psychological punch.

Panning, tilting, zooming: The way in which these three camera and lens actions are handled can either be an asset or a detrimental factor to our movies. A filmer may continue to disturb his audiences by executing these actions this way: Without a tripod, pan, tilt and zoom too fast or erratic, to return at starting point, start and stop filming while the actions are in progress and execute these actions for no particular reason. A justified reason for panning and tilting is to follow action. Likewise, in simulating a dolly shot, the zooming will be accomplished automatically. Used to cover too large a scope for one single shot, the pan should begin after filming is already started with the camera stationary and of course the pan action should always stop before we release the filming button. In other words, always allow a couple of seconds for a stationary scene to precede and follow the pan. The same rule applies to the tilt and zoom. Only if cut-away shots or optical effects such as fades or lap dissolves are used properly can we make exceptions to the last mentioned rule. There are no set rules governing the direction in which these three actions have to be executed as long as they lead somewhere or to something important in a story.

Screen direction: The direction in which subjects move about on the screen must be justified. A panning scene going from left to right followed immediately by another pan scene going from right to left, unless we follow action, is inexcusably wrong. Scenes taken from moving vehicles can be shot from either side but should never be spliced in succession without intersplicing other scenes as cut-aways or re-establishing shots between the two shots of different direction. All actions and directions must be explained visually; if two people are going to meet they are bound to be moving in different directions until they meet, but if a switch in direction of any subject will occur then the change of direction must be shown as it happened. If not, then we must recur to a cut-away shot of a person observing the happening.

Optical effects: In theatrical movies these effects are very much a part of pictorial continuity and are always marked in the shooting script. Unfortunately very little has been said about what they are and their uses that the majority of amateur filers mis-use them. Presently, we can only give a short account ourselves. The most used ones are: Wipes and fades employed to open and close a movie and also certain sequences. Lap dissolves used



Top: Close-up

Bottom: Re-establishing locale by pulling back.

as transitions. Split frame and montages used for special effects. Anything allowed to gradually open or close a scene between darkness and picture and vice-versa or an image replacing another one, with a definite marked line, is a wipe. For pseudo wipes one can use the tail away or head on shots, here objects are allowed to move away from next to camera lens or come against the lens. Another way is to make use of opening and closing of doors or any other subject moving across the scene field. A fade is a graduated increase from darkness to correct exposure and vice-versa in the entire frame, they can be accomplished by lens iris, graduated smoked glasses (or a graduated exposed glass negative) made to slide in front of the lens, by rotating two polaroid filters in front of the lens, by a variable shutter built in certain cameras and by laboratories if one has duplicates made of his original film. Lap dissolves are both fade outs and fade in, shot on the same strip of film. For purpose of transitions, one may use wipe outs and wipe ins of any type. By blurring out one scene and bringing back to focus the following one. By a swish pan, eight or twelve frames of film of a real fast and blurry pan is spliced between scenes. The split frame or when the screen is divided in parts, each one depicting a different subject is accomplished by exposing the same strip of film once for every image but masking out the other ones. The montage is usually a complete sequence in itself. The same strip of film consists of several exposures which fade in and fade out and others lap dissolve with each other. This is an advanced technique and one that also should be handled with knowledge and discretion.

MOVEMENT



It Isn't Much of a Movie Without It

By George W. Cushman

It has often been said that if a motion picture doesn't move, it can't be called a motion picture. "Oh," the novice exclaims, "I have movement in my pictures. In fact, I have some movement in every scene."

Movement isn't in scenes. That is action. Movement is created from scene to scene. Movement is the sense of a passing of time. In any shot (except perhaps time lapse and similar tricks) time is an element. Any event or bit of action takes time in which to happen. But if a camera runs for ten seconds on a scene, the action in that scene also takes ten seconds when projected, no more—no less.

What happens in the scene is action.

The action in that scene and the action in the scene that follows can add up to movement.

But a film can have action in every scene, yet have no movement. The novice finds this hard to comprehend. He believes that if has action in every scene, he has a motion picture. Not so. All he has is a series of snapshots in action.

Only when these bits of action can be connected up,—when they can be related to one another,—when one depends upon the other to the extent that a sense of time is passing do we have movement.

But is movement essential?

That depends upon how eager you are to have a real motion picture. If you like, you can shoot dozens of scenes of mountains, lakes, rivers, and places of scenic interest, and if you can project these and enjoy them, and your friends can enjoy them, go right ahead, but don't call your effort a motion picture, for in the strict sense, it is not. It is, simply, a series of shots on movie film. There is no sense of a passage of time. No shot has any relationship to the one before it or the one preceding it. These scenes could be shown in any order and it wouldn't make any difference. The novice who shoots this type of a film is using still camera technique.

The true motion picture depends upon the action in one scene having a bearing on the action in the scene that follows. In other words, scene one must be followed by scene two. If scene two

were shown first and then scene one, the time element would be so mixed up that the audience wouldn't be able to understand what the filmer was trying to say.

How, then, do we get movement in a film such as a vacation travelog?

By working in some element—any element—that gives the audience a sense of the passing of time.

For example, let's take those same shots of the mountains, lakes, rivers, and places of scenic interest, but let's go a bit further with them. These places are seen by someone, but by whom? By your family, no doubt. All right, then, let's show the family seeing these places. Let's follow the family as they progress from place to place.

Let's start from home. Let's show progression from home to the first place of interest. People get in the car in scene one. The car goes along the highway in scene two. The people get out of the car in scene three. The people look at the scenery in scene four. In those four scenes we have movement. We also have a definite order, and you couldn't preserve that flow or progression if you would rearrange those four scenes in any other order. You couldn't show scene two before scene one, because how could you show the people riding in the car and then show them getting into the car? Absurd, isn't it? Or how could you show them looking at the scenery before you show them arriving at the place where the scenery is?

In those four scenes we have movement. We have a passage of time. We have a beginning and an ending. We have developed interest in the subject as well as interest in the people.

Now to continue further, we can show what happens next to the party. We can show them moving from the mountains to the lakes, then to the rivers, and whatever it is you want them to see, and we can bring them home again in the final scene. This would be a simple yet good example of movement in a motion picture.

But it can be greatly improved.

How?

The reason for the above series of scenes is to show off the mountains, lakes, and other subjects, and the people

are brought in to give movement. But that is a rather poor excuse to use people—to give movement to a bunch of still subjects. It would be better, then, to use a still camera on these scenic subjects, which, except for the river, are devoid of action anyway, and put the accent on the people rather than on the places of scenic interest, letting the latter be the background for the people who are, instead, giving something really important to do.

A good example of movement in a family vacation picture was used by John Booz in his film "Land of the Pink Cliffs" in which he gets the family to the vacation spot, then works in a story about one of the young fry in the party getting lost. As he wanders aimlessly along the paths and among the hills, his family searches frantically for him. In so doing, Booz has put the action of the people first, yet has worked in the surrounding scenery, using the latter as a background for the action.

In our first example, the accent was on the mountains, lakes and rivers, while the people were incidental, or, merely the vehicle for cementing the scenes together—for creating a continuity to give movement to the entire film. Booz accents the people, with the background being secondary. In so doing, he has created a strong sense or feeling of the passing of time.

Another example was a film recently seen of the Grand Canyon. The film opened with scenes of the Canyon which offered nothing in the way of movement, but they served to establish the general locale and introduce the audience to the subject matter. Once introduced, we were then told that burros could be obtained and a trip to the bottom of the canyon could be made. We saw shots of the burros on the trail and we were shown shots from the bottom of the canyon. But no sense of movement—of the passing of time was created.

As shown, this was just another amateur movie of isolated shots taken at the Grand Canyon. What this filmer should have done was to retain his opening establishing shots, but after not more than half a dozen of these he should then have introduced us to the burros. Then should have come shots

of the burros being saddled, their packs securely tied, the riders mounting the animals, the pack train being formed on the top level of the canyon mesa, and then the fact established that the burro train would now take the party to the canyon floor.

From this point on we should be shown the burros slowly ambling downward on their way to the canyon floor. On the way down the party would see the Canyon from different viewpoints, and this would add to the feeling of progression, flow, movement, or passage of time.

A sort of climax would be reached when the party landed at the bottom of the Canyon. From here, only low angle shots of the canyon would be used, indicating that the party had, indeed, reached the bottom. Scenes of the party resting, the burros munching grass or getting a drink of water would lend atmosphere and feeling to the scene, lend a change of pace, and give the feeling that a pause in the story had been reached.

The return trip to the rim would conclude the film. In this treatment the objective of showing the beauty of the canyon from many viewpoints would have been realized, and a real motion picture would result because a strong sense of movement would have been created.

Few filmmakers want to go to this much trouble. They are lazily content to merely shoot a shot here and there, and show these shots pretty much as they come back from processing. Then when they send their films to a contest they wonder why they don't win. (If they do, it is because the judges didn't know any more about motion picture making than they did.)

If this is one way of creating movement in a film, what are other ways?

One of the best and easiest ways is to create suspense near the beginning of the film and keep the audience dangling until the climax unfolds at the end.

What is suspense? Suspense arises when a question or problem is presented, or tipping off the audience as to what is probably going to happen, and then making them wait a long time for the answer or solution to come.

Suspense need not be the spine tickling variety that Alfred Hitchcock usually employs. Suspense can be mild in form, such as, for example, opening with a close-up of a headline from the morning newspaper which says "Fishing season opens at daybreak tomorrow." Such a headline might be followed by a youngster setting his alarm clock for 4 a.m. These two shots alone set up a suspense situation, for we have tipped off our audience as to what is going to happen. These two shots tell us the

youth is going to get up early and try his luck at fishing. We are eager to see what will happen to him and we all wish the time could jump ahead until he drops his hook into the water.

Until that moment arrives—until he does drop his hook in the water, a situation of suspense exists, and with it a very definite sense of the passage of time. Actually, the greater the suspense, the more slowly and the more aggravating the sense of time passing becomes, but this is true of any suspense situation.

From the moment the boy sets the alarm clock, any shot or scene can be used to "make the audience wait for the climax to come." The boy would probably get out his tackle box, check the contents, hunt for a measuring tape, look at his artificial bait or his flies, perhaps get his flashlight and go out in the back yard at night and try to dig some worms, and do any of a dozen other things the producer can think up to keep his audience wondering and waiting for the moment he will try his luck the next morning.

All of these time consuming scenes are important, for they keep the audience interested. They increase the feeling of suspense and in so doing create the feeling that time is, indeed, passing, even if quite slowly. Of course, these scenes can be overdone. You couldn't keep this up for an hour, for if you did so your audience would lose interest.

How long can these scenes be kept up?

The answer depends upon the subject, and how well it is developed and presented—how well the audience has been "teased?" Each theme and each treatment is different.

Has our interest in the boy been sufficiently heightened? Do we really care if he gets any fish or not? If our interest is lukewarm, it wouldn't take many scenes to cause us to lose all interest in him. If, on the other hand, his friend has made a wager that he would catch the most fish, this could heighten our interest. Or perhaps a prize will be given to the boy that catches the biggest fish or the most fish, or a prize for the largest fish caught on a home made fly, in which case scenes of our little hero tying his own fly might create sufficient interest on our part to watch a dozen scenes of his preparations with not only average interest but with increased interest.

How important is all this to movie making?

If you are really interested in making a motion picture, you must make certain that it has movement. Otherwise, call it a film, a collection of snapshots in motion, or whatever you like, but don't call it a motion picture.

A motion picture must have a beginning, a middle, and an end. It need not have a plot. A plot is normally the clash of two opposing forces, one attempting to subdue the other, usually in return for a prize, or object, such as two men struggling for the affections of a girl. Which one will win? The climax comes when we get the answer.

All plots have movement, and if your picture has a plot, you can be pretty sure you have a motion picture, for as the plot advances—and it must if it is a plot—then you have a passing of time.

But perhaps your film is a documentary and has no plot. If so, your documentary must have some reason for existing. You are documenting something, whether it be a fire, how to build a boat, how to chop down a tree, climbing a mountain, or growing roses. In any documentary worthy of the name there must be a beginning, a middle, and an ending.

Take any of the examples above such as, for example, chopping down a tree. First, we see the tree. We see the woodman pick up the axe. We see him strike the first blow, the second, the third. We are told—or shown—why he cuts the tree exactly the way he does. We are given an explanation as to how he can control the direction in which the tree will fall. The tree vibrates as the swinging of the axe continues, it begins to lean, then, with one final blow it starts to fall. The woodman cries "Timber!" and down comes the tall pine, smashing to the ground and raising a cloud of dust as it lies still at last.

We have a beginning, a middle, and an ending. We have a definite passage of time. We have movement. We test the sequence of scenes by noting that each scene must be shown in a definite order. We can't rearrange these scenes and still come out with the flow or progression this order dictates. We know that when this condition exists we have movement—and as a result we have a motion picture.

What other examples are there? Well, we could, for example, record a rippling stream in its entirety.

But isn't that static action?

Yes, if we are speaking of any one scene. But by connecting twenty or thirty such scenes together we can have a very definite pattern of movement.

Movement in a picture is an important essential, but if our attempt to create movement does not at the same time result in something of interest to the audience, our efforts have been futile.

Let interest in the subject come first, but create that interest through movement. Otherwise, don't consider your effort to be in any sense a motion picture!

Cinema Clinic

Conducted by George W. Cushman, ASPA

Separate Judging

A few months back in this column I reported the consternation among some people in regards to judging 8mm films along with 16mm films in the same contest. I requested those who felt the judging should be separate to send me a set of rules which should govern the judging in each group so that I could study the differences.

Well, I received a lot of mail on this subject, but so far no one has sent me the differing sets of rules.

Here are excerpts from some of the replies: "The answer is not in the width of the film but with the individual filmer. As a rule the 8mm filmer is not a serious filmer and he thinks it is the screen image that causes his entry to lose, when in reality it is his inept ability to film a good picture in any width."

"The trouble is with the judges. They are inclined to judge on beauty of color and splash rather than continuity of subject and action. Since 16mm is sharper than 8, especially when projected on a large screen, it looks better to an inexperienced or unqualified judge. When we have good judges we need not worry about film widths."

"Judges are always partial to 16mm films."

"I have shot 8mm and I have shot 16mm. When I want to make a film to be entered in a contest I always shoot it in 16mm. I don't shoot it any different than I would with my 8mm, but I just know it stands a better chance."

"What do you have against the 8mm filmer? Of course contests should be held for each (meaning 8mm and 16mm). It is unfair to expect an 8mm film to compete with a 16mm film. Obviously the latter is better."

This fellow failed to tell why a 16mm film was better. I wrote him and asked him to outline for me the points on which he based his observation—that is, the points on which he claimed a 16mm film to be superior to an 8mm film. To date I have not received an answer.

I am sure many of you are aware that some of the old silent films have been copied from 35mm to 16mm and to 8mm. I assume this fellow would have us believe that one of these old films would be better if copied on 16mm than on 8mm. Obviously such is

not the case. Other arguments are as silly.

"The 8mm filmer has a defensive attitude," wrote another. "He thinks 16mm is better but doesn't want to go to the added expense of this wider film. Jealousy is what prompts him to demand separate judging."

"Many contests are won by 8mm films. It is the content that counts, not how large the image is on the screen."

"When the films are judged, the 16mm films should be projected on a small screen the same size as the 8mm films, such as not over 24 inches wide. Then the judges could not tell which was which." This suggestion, or variations of it, came from several readers. I might add that the So. Calif. Assn. of Amateur Movie Clubs, in its first contest some five or six years ago did this very thing. The judges admitted they couldn't tell whether an 8 or a 16mm film was being projected by watching the screen.

Do judges actually favor 16mm films in a contest? If so, they are poor judges. The techniques of motion picture making, such as continuity, camera angle, timing, tempo, pacing, proper establishing, movement, and interest created are the essentials of good movie making. The width of the medium has nothing to do with these essentials. If the judges would consider these basic techniques when they evaluate contest entries, the film could be any width. Too often the inexperienced judge is more concerned with grain, scratches, poor definition, light fog at the edge of the film, light frames, a jiggly camera, and the other simple mechanics, which we all agree are beginner's problems, but which should remain secondary to the greater accomplishment of making a motion picture that moves and tells a story.

But I am still waiting for you 8mm fans who do not agree with me to submit those rules you claim should be used for 8mm entries only!

Saying Something

"Must the motion picture always say something? Can't it just record a beautiful picture? Must there always be a message, a story, a theme, a moral?"

How would you answer that question?

A motion picture does not exist un-

less it is being projected on a screen, nor does it exist even then unless there is someone to view it.

Must the picture on the screen say something? We are told time and again that our pictures should "say something." Unless the picture has something to tell us it is time and film wasted.

Does that not all depend upon what is meant by saying something? I think a beautiful shot of a subject as devoid of movement as a mountain can say something. It can talk to us. It can describe the mountain, not in words, but in description. It tells us the size and shape of the mountain, its composition, whether it is of rock or covered with trees, and if the latter, what kind of trees. The trees may be green, orange or reddish brown, or white, and by their color we are told the time of year.

It is in this way that the simplest scene can tell us many things.

Suppose next we are shown a wide expanse of level ground. What does such a scene tell us? Practically nothing, except, possibly, that the weather is clear and sunny. We would call this scene very dull and uninteresting. Why? Obviously because it has nothing to say to us.

Many films are filled with scenes that have nothing to say, and we wonder why we call them uninteresting. But a film whose shots have much to say to us holds our interest. And the best way to hold the interest of the audience is to thrust scenes on them one after another so fast that they don't have a chance to see all that any scene has to tell them. This is the oldest trick in show business — "leave them before they've had enough."

So, when a scene has much to say, cut to a fresh scene before the first has completed what it had to tell. In this way audience interest is maintained.

What the shot of the mountain told us can hardly be called a story or a message or a moral. Yet, in its own way, it had something to tell. The wide expanse of level ground was uninteresting, had nothing to tell, and therefore was uninteresting.

From this it should remain clear that a scene that tells us something is preferable to one that does not. Once we have been told what the scene has to say, a different scene should be shown next.

So, in answer, it seems evident that although a motion picture shot talks to us in its own language, it is most interesting when it does have something to say to us. If the filmer will pick only those shots which do, within themselves, have "something to say," he will end up with a film his audience will describe as interesting, though no one may know why.

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.)

Edmonton (M) Closes June 13. Exhibited July 13-18 at Edmonton Exhibition. Data: Exhibition of Photography, Edmonton Exhibition, Edmonton, Alberta, Canada.

Pondicherry (M,C) Closes June 20. Exhibited August 15-24. Data: Sri Aurobindo International Center, 875 5th Ave., New York 21, N. Y. or Sri Aurobindo Ashram, Pondicherry, India or Mr. N. C. Patel, Post Box No. 50, Singapore.

Falmouth (M) Closes June 30. Exhibited July 27-Aug. 15 at Royal Cornwall Polytechnic Hall. Data: J. Pickavance, ARPS, "Poltesco", Boyers Cellars, Falmouth, Cornwall, England.

Misheod (M) Closes July 8. Exhibited August 3-15. Data: Gordon S. Gaylord, "Crantock", Glebelands, Minehead, Somerset, England.

Sydney (M) Closes July 8. Exhibited August 8-19 at Town Hall. Data: A. R. Andrews, YMCA Camera Circle, 325 Pitt St., Sydney, Australia.

Edinburgh (M) Closes July 13. Exhibited August 22-Sept. 12 at The Merchant Company Hall. Data: A. W. Miller, 57 Wardlaw Ave., Rutherglen, Glasgow, Scotland.

Rosario (M) Closes July 15. Exhibited August 12-25. Data: Pena Fotografica Rosarina, Casilla Correo No. 621, Rosario, Argentina.

Johannesburg Contemporary (M) Closes July 19. Exhibited July 27-August 8 in Johannesburg and Reef. Data: Mrs. B. Arden, Secty., P. O. Box 9412, Johannesburg, South Africa.

Illinois State Fair (M,C) Closes July 22. Exhibited Aug. 7-16. Data: Evelyn M. Robbins, 2417 South 11th Street, Springfield, Illinois.

Melbourne (Victorian) (M,C) Closes July 23. Exhibited Melbourne Town Hall August 31-Sept. 9; Mildura, Sept. 12-15; Geelong, Sept. 21-23. Data: Victorian Salon, c/o Royal Melbourne Technical College, 124 Latrobe St., Melbourne, Australia.

Nanaimo (M,C) Closes July 31. Exhibited Aug. 10-16. Data: Stanley C. Dakin, ARPS, P. O. Box 1018, Nanaimo, British Columbia, Canada.

Witwatersrand (M,C) Closes July 31. Exhibited in September. Data: Witwatersrand Salon, P. O. Box 2285, Johannesburg, South Africa.

Yolo County (M,C) Fee \$2.00. Closes July 31. Exhibited at Yolo County Fair Aug. 13-16; University of California, Davis, Aug. 24; Crocker Art Gallery, Sacramento, Aug. 26-Sept. 9. Data: Warren Westgate, P. O. Box 492, Davis, California.

Detroit (M,C) Closes August 3. Exhibited Aug. 10-30. Data: Amos De Hosse, 16751 Bramell, Detroit 19, Michigan.

Royal (M,C) Closes August 7. Exhibited Sept. 19-October 24. Data: L. C. Hallett, Secty., Royal Photographic Society, 16 Princes Gate, London SW7, England.

Penang (M) Closes August 10. Exhibited Sept. 12-20 at Hin Co. Showrooms. Data: Oni Thye Seng, Secty., 84 Church St., Penang, Malaysia.

Oregon State Fair (M,C) Fee \$2.00. Closes Aug. 22. Exhibited Sept. 5-12. Data: A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Zaragoza (M) Closes Sept. 1. Exhibited in October. Data: Secty., Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain.

PSA (M,C) Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

Puyallup (M,C) Closes Sept. 5. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

Yakima (M,C) Fee \$2.00. Closes September 10. Exhibited at Central Washington Fair Sept. 30-October 4. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Washington.

Albuquerque (M) Closes September 12. Exhibited Sept. 26-Oct. 4. Data: Robert W. Hall, 1804 June St., NE, Albuquerque, New Mexico.

P.S.S.A. (M) Closes September 18. Exhibited at P.S.S.A. 6th Photographic Congress, Vereeniging, October 10-24. Data: Salon Secty., P. O. Box 311, Vereeniging, South Africa.

Shreveport (M) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair. Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

Hong Kong (M,C) Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5; Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

Chicago (M) Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secty., 3314 Central Street, Evanston, Illinois.

Cherbourg (M) Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg, (Manche), France.

Warrnambool (M,C) Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery. Data: Salon Secty., Warrnambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

Other Salons

Johannesburg Youth (M) (Limited to photographers under age of 30 years.) Closes July 31. Exhibited in Stellenbosch, Johannesburg, Pretoria, Cape Town, Grahamstown and Pietermaritzburg. Data: Salon Secty., 7 Latsky St., Stellenbosch, South Africa.

San Adrian de Besos (M,C) Closes July 31. Exhibited Sept. 3-13. Data: Salon Secty., Agrupacion Fotografica San Juan Bautista, Apartado de Correos 18, San Adrian de Besos, (Barcelona), Spain.

London (M,C) Closes August 6. Exhibited Sept. 5-Oct. 3. Data: Salon Secty., London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

Dum-Dum (M,C) Closes August 31. Exhibited Oct. 4-11. Data: Photographic Assn. of Dum-Dum, 467-40 Jessore Road, Calcutta 28, India.

Trento (M) (Limited to mountain photography) Closes Aug. 20. Exhibited Sept. 26-Oct. 12. Data: Societa Alpinisti Tridentini, P. O. Box 305, Trento, Italy.

Hongkong Students (M) Fee 50 cents. (Limited to students only) Closes Sept. 7. Exhibited Oct. 5-10 at University of Hongkong. Data: Mr. Ng, Shiu-Keen, The Photographic Society, University of Hongkong, Hongkong.

Color Slides

(For listing and approval send data to Adolph Kohnert, West Main St., Amonia, N. Y.) Entry fee \$1, unless otherwise specified.

Denver: June 11-July 2, deadline June 1. Forms: D. W. McCullough, 1100 Colorado Blvd., Denver Colo. 24 x 24 slides accepted.

Calgary: July 6-11, deadline June 3. Forms: Chas. J. Everest, 2204 5th Ave., N.W. Calgary, Canada.

Southwest: June 26-July 5, deadline June 4. Forms: R. J. Smith, P. O. Box 336, La Mesa, Calif. 2 1/2 x 2 1/4 slides accepted.

Sydney: Aug. 8-19, deadline July 8. Forms: Mr. A. R. Andrews, 325 Pitt St., Sydney, Australia.

Rosario: Aug. 12-25, deadline July 15. Forms: Dr. Leo Lencioni, Casilla de Correo 621, Rosario, Argentina.

Pesaro: August—deadline July 31. Forms: Renato Benoffi, Ente Turismo Via Branca, 54—Pesaro, Italy.

Beaver State: Sept. 5-12, deadline Aug. 2. Forms: M. Craig Carver, Oregon State Fair, P. O. Box 671, Salem, Oregon.

Detroit: Aug. 16-30, deadline Aug. 3. Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich. 2 1/2 x 2 1/4 slides accepted.

Yolo: Aug. 13-26, deadline Aug. 3. Forms: Warren Westgate, P. O. Box 492 Davis, Calif.

North American: Sept. 9-13, deadline Aug. 6. Forms: Grant Duggins, Box 2036, Sacramento 9, Calif.

Wisconsin State Fair: Aug. 20-30, deadline Aug. 12. Forms: James A. Schwalback, University of Wisconsin, Madison 6, Wisc.

PSA: Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. 2 1/2 x 2 1/4 up to 4 x 5 slides accepted.

Luxembourg: Oct. 6-19, deadline Sept. 14. Forms: Rene Jentgen, 50 Rue Felix De Blochaux, Luxembourg, Grand-Duchy.

Fresno: Oct. 8-18, deadline Sept. 19. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

Magic Empire: Oct. 19-20, deadline Sept. 26. Forms: Miss Ruth Canaday, APSA, Box 871, Tulsa, 2, Okla.

Salt Lake City: Oct. 6-8, deadline Sept. 24. Forms: Miss Nelle Teter, P. O. Box 1473, Salt Lake City, Utah.

Louisiana State Fair: Oct. 24-Nov. 1, deadline Sept. 30. Forms: Robert B. Dial, 3417 Sunset Drive, Shreveport, La.

Chicago: Oct. 24-Nov. 1, deadline Oct. 5. Forms: Jerome J. Wielgus, 6233 N. Naper Ave., Chicago 31, Ill.

Boston: Nov. 1-8, deadline Oct. 17. Forms: Miss Ruth Aronson, 133 Highland St., Roxbury, Mass. 2 1/2 x 2 1/4 slides accepted.

Westchester: Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

Hong Kong: Nov. 30-Dec. 11, deadline Nov. 8. Forms: Manly Chin, ARPS, The Photographic Soc. of Hong Kong, 217 Prince's Bldg., Hong Kong, China.

Color Prints

Detroit: Aug. 16-30, deadline Aug. 3. Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich.

PSA: Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. Entry fee \$2.00.

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Denver: June 11-July 2, deadline June 1. Slides. Forms: Sam Vickerman, P. O. Box 3043, NE Sta., Colorado Springs, Colo.

Calgary: Jul. 6-11, deadline June 3. Slides. Forms: Charles Everest, 2204 5th Ave., NW, Calgary, Alta., Canada.

Southwest: June 26-July 5, deadline June 11. Slides. Forms: R. J. Smith, P. O. Box 337, La Mesa, California.

Santa Barbara: Jul. 18-25, deadline July 1. Prints and slides. Forms: Ernest Smith, 719 Kentia, Santa Barbara, Calif.

Sydney: Aug. 8-19, deadline July 8. Prints and slides. Forms: A. R. Andrews, 325 Pitt St., Sydney, Australia.

Detroit: Aug. 16-30, deadline Aug. 3. Prints and slides. Forms: Amos DeHosse, 16751 Bramell, Detroit 19, Mich.

Buffalo: Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

Westchester: November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Denver: Closes June 1. 4 slides \$1, plus return postage. Forms: Glen Thrush, Box 1732, Denver, Colo.

Sydney: Closes July 8. 4 slides \$1. Forms: A. R. Andrews, YMCA Camera Circle, 325 Pitt Street, Sydney, Australia.

Hollywood: Closes July 17. 4 slides \$1.25. Forms: Duane M. Smith, 7666 Seville Ave., Huntington Park, Calif.

Detroit: Closes August 3. 4 slides \$1. Forms: Amos DeHosse, 16751 Bramell, Detroit 19, Michigan.

PSA: Closes Sept. 5. 4 slides \$1 plus postage. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

Exhibitions & Competitions

PSA Competitions

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

Salon Page Changes

The second major change in recent years appears on the Salon Page this month. The first change was the consolidation of all categories of exhibitions on a single page instead of being scattered through the Journal as before.

The new change is far less drastic but it should relieve the last element of confusion about the listings. The upsurge of color prints since the introduction of Type C (Ektacolor) paper is partially responsible for this clarification. It has brought about a need for clarification of the responsibility for color prints. Heretofore color prints by accepted processes were counted with monochrome and toned prints.

Under the new arrangement, as we understand it, salons which are basically print shows, even though they may have slide sections, retain responsibility for all prints under the supervision of the Pictorial Division. Shows which are basically color, often including "all-color" in their names, are now operated under the rules of the Color Division.

Recognition and PSA approval are an important part of this responsibility. Each Division has been responsible for setting standards for its type of work. That continues.

As a convenience to all PSAers, the Pictorial Division, while accepting responsibility for monochrome pictorial print shows only, has coded each listing to show the other sections of a salon. The heading of the listing explained the code but disclaimed approval of any but the print portion. (Lots of people never read this small type!) Because some people won't read, this disclaimer was ignored and members claimed Who's Who scoring for sections which were not approved, though referenced by this code.

Now the code has been abolished. The Pictorial Division codes only for monochrome (M) and color prints (C) which are accepted in one section of a salon. The Color Division lists only those color shows, or color portions of general salons which accept slides, plus the print portions of all-color shows.

Salons seeking approval must still

request it of the several people listed on the page as responsible for each section. The Journal does not run salon notices unless furnished by the proper PSA authority.

Please note that listings are inserted in the page each month as received. Salons with closing dates which are close to our mailing date are dropped off the top each month. On occasion a new listing will appear which is too late for any entry to be made. In these cases we have received it too late, but the listing is run to show that the salon is approved in case you got an early entry blank direct by mail. With six people checking these dates constantly they are not run for foolish reasons. Salons have marked their entry form (with the best of intention) as PSA

approved and the approval has been withheld before the closing date for good reason. Final notice of approval is the Journal listing.

And, please, when you open your Journal and find a brand new salon listed, and the closing date past, in all fairness look at the previous issue and see if it wasn't listed there, too. This has happened so many times! Otherwise, the salon has been late in notifying us.

S-O-B

from p. 16

1959. Ganó trofeo de 1er lugar en Pesca y medalla de 2° en Libre, con las transparencias "Arrojando la Red" y "Niebla Matinal," en el Salón Intl. de Marina Mercante, Aeronavegación y Pesca, Lisboa, Portugal 1958.)

PSA Services Directory

(Corrected to April 30, 1959)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St. Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Motion Picture News Bulletin—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 35, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial—M. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J.

Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Services to Individuals

PSA Services

Chapters—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets—See listing under Exhibition Slide Sets.

Color Print Competition—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.

Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

(Continued on following page)

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

Division Services

Color Division

International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition—Tracy Wetherby, 118 Avenue L, Pittsburgh, Penna.

Portrait Competition—John Sherman, APSA, Box 5423, Loring Station, Minneapolis 3, Minn.

Ende Slide Sequence—Mrs. Ina Lank, 1900 Mantia Ave., San Pedro, Calif.

Photo Essay Workshop—Jack L. Kenner, APSA, 5393 Holmes Run Pkwy., Alexandria, Va.

Slide Evaluation Service—Robert W. L. Potts, APSA, Agriculture Bldg., Embarcadero at Mission, San Francisco 5, Calif.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 42, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.

Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Ernest F. Humphrey, 1132 Hethfield Ave., Westfield, N. J.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.

Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.

National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.

Tops—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Exchange Exhibits—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgecombe, 40 Frankland Road, Rochester 17, N. Y.

Exhibition Slide Sets—East: Frederic B. Shaw, APSA, 2410 Tratman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConneville, Ohio.

Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

Permanent Slide Collection—John E. Walsh, 41 Livingston Ave., Beverly, Mass.

Permanent Print Collection—Dr. Grant W. Haist, APSA, 166 Valley Crest Road, Rochester 16, N. Y.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.

Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braundorf Rd., Pearl River, N. Y.

International Portfolios—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

National Club Slide Competition—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 36, Calif.

Color Print Sets—Paul C. Clough, 34 E. Easter St., Baltimore 2, Md.

Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.

Judging Service—Mrs. Pauline Bodle, 59 Spring Brook Road, Morristown, N. J.

Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConneville, Ohio.

Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgecombe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrows, 17315 Fairfield Ave., Detroit 21, Mich.

Salon Workshop—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

PD Membership Information—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. **West:** Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.

PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

Individual Slide Competition—Mrs. Elyza Wenger, 6525 Stafford Ave., Apt. E., Huntingdon Park, Calif.

Slide Circuits—Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Emde Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Subject Slide Sets—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Engert, APSA, 853 Washington Ave., Rochester, N. Y.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. F. Wadsworth, 608 Brown Bldg., Wichita, Kan. West: John Wippert, 1225 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

Print Exchange List—E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Stereo Division

Club Services—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

National Club Stereo Competition—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Club Slide Circuits—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario.

Local Programs—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Traveling Salon—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

Subject Slide Sets—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

Who's Who in Exhibition Photography

1958

Who's Who in Color Photography

1958

Compiled by Pearl Johnson
661 Merton Rd., Apt. 3, Detroit 3, Michigan

Exhibitions listed include Arizona, Auburn, Baltimore, Biella, Birmingham, Boston, Calgary, Cavoicade, Charter Oak, Chicago, Cincinnati, Columbus, Denver, Detroit, El Camino, Evansville, Evergreen, Finger Lakes, Fresno, Jackson, Kenya, Laurel, Light and Shadow, Los Angeles County Fair, Louisville, Luxembourg, Magic Empire, Mel-

bourne, Memphis, Mexico, Milwaukee, Minneapolis, Mississippi Valley, Newark, New Castle Upon Tyne, New York, New Zealand, North American, Oregon Trail, Oshkosh, Pittsburgh, Pittsburgh All Color, Portland, PSA (Philadelphia), Reading, Red River (Winnipeg), Richmond, Rochester, Salt Lake City, San Francisco, Seattle,

South Africa, Southwest, Springfield, Stuckton-On-Tees, Sydney, Teaneck, Toronto, Turin, Uruguay, Valparaiso, Vancouver, Westchester, Whittier, Wilmington, Wisconsin State Fair, Worcestershire, Yolo. (Asterisks indicate exhibitions judged.)

Name	Exh.	Sl.	Name	Exh.	Sl.	Name	Exh.	Sl.
A			Bittman, Florence R., Jamaica, N. Y.	15	23	Chamberlin, Dr. Joseph C., Forest Grove, Ore.	12	17
Alandond, Michael J., Bala Cynwyd, Pa.	45	76	Blackie, Kenneth F., Los Angeles, Cal.	18	22	Chamberlin, Philip, Glendale, Cal.	21	33
Adams, Lucie, Staten Island, N. Y.	26	51	Blakesley, Sam G., Merced, Cal.	42	107	Chiesa, Peter P., Rochester, N. Y.	24	37
Adams, Robert T., Washington, D. C.	9	11	Blight, Arthur, Jarvis, Canada	7	9	Chorpenning, John K., Marietta, Ohio	7	10
Agnew, Dr. Louise, Chicago, Ill.	5	8	Blome, Jean D., Albany, Cal.	21	30	Christopher, Frank B., Falls Church, Va.	27	33
Ahern, Raymond F., Los Angeles, Cal.	5	6	Bodle, Pauline S., Morristown, N. J.	56	113	Church, Eleanor B., New York, N. Y.	42	62
Allen, Bruce M., Floral Park, N. Y.	16	23	Bond, Frank A., Saugus, Mass.	6	7	Clark, Roscoe H., Pittville, Cal.	6	9
Anderson, Mrs. Alice, Berkeley, Cal.	54	91	Booth, H. R., Petaluma, Cal.	21	43	Clary, Joseph M., San Francisco, Cal.	15	17
Andrews, Ben D., Sherwood, Ore.	43	88	Borrelli, Pat D., Brooklyn, N. Y.	7	9	Clemens, George, McConnelville, Ohio	4	6
Angelom, Emil, Tuckahoe, N. Y.	5	7	Borrner, C. O., Springfield, Mass.	5	9	Clerihew, Phyllis E., Sacramento, Cal.	6	9
Armstrong, A. Millard, Columbus, Ohio	4	4	Borrner, Violet, Springfield, Mass.	10	14	Cleveland, Jesse M., Boulder, Colo.	16	24
Arrietta, Dr. J. H., San Francisco, Cal.	42	86	Botko, George H., Minneapolis, Minn.	10	13	Coren, Virgil, Roseville, Cal.	13	24
Askin, Arnold S., New York, N. Y.	38	56	Boulet, J. H., Jr., Chicago, Ill.	39	92	Coleman, Philip G., Lansing, Mich.	6	6
Atkinson, W. L., Seattle, Wash.	7	8	Bovair, LaVerne L., Detroit, Mich.	9	26	Collis, John A., Belchertown, Mass.	10	16
Avery, Mrs. Florence, Tualatin, Ore.	12	17	Bowen, Gwladys, Portland, Ore.	7	8	Condiff, Ronald A., St. Paul, Minn.	5	6
B			Bowron, Fred L., Christchurch, New Zealand	7	12	Cooper, Alford W., Worland, Wyo.	6	7
Bacon, William A., Jackson, Miss.	15	24	Boyd, George D., Toronto, Canada	6	8	Cooper, M. D., San Diego, Cal.	15	22
Baker, Gladys L., Seattle, Wash.	24	36	Boylan, Frank J., New York, N. Y.	8	9	Copenhaver, Elbert R., Salina, Kans.	25	31
Baldschwieler, Isobel M., Cranford, N. J.	23	32	Brandt, Carl D., Terre Haute, Ind.	23	39	Cowan, Charlotte, San Gabriel, Cal.	6	7
Baldyga, Miss Frances P., Easthampton, Mass.	7	9	Brice, Norman R., Clayton, Mo.	5	14	Cowan, Ralph E., Bakersfield, Cal.	35	71
Ballard, Sherry, Montara, Cal.	52	88	Brooks, G. Irving, Denver, Colo.	27	38	Cramer, Louise, Salt Lake City, Utah	20	38
Baltaxe, Harry, New York, N. Y.	30	42	Broun, Richard G., Philadelphia, N. J.	11	14	Cremutzmann, Walter, North Arlington, N. J.	38	61
Barnes, Bert, Pleasantville, N. Y.	25	35	Brower, Suzanne, Hollywood, Cal.	24	41	Crich, Dr. W. Aubrey, Grimsby, Canada	34	55
Barnes, Margaret, Morris Plains, N. J.	26	41	Brown, Dorothy D., New York, N. Y.	20	25	Crossley, O. C., Halifax, Canada	23	32
Barney, Harold D., Denver, Colo.	17	22	Brown, Earle W., Detroit, Mich.	38	62	Crowley, Stella M., Brooklyn, N. Y.	17	21
Barrett, W. J., Adams, Mass.	19	28	Brown, Mary W., Brooklyn, N. Y.	26	29	Cucksey, C. K., Chatham, Canada	5	6
Barsam, H. S., Fresno, Cal.	36	72	Brown, Mrs. Mildred R., Laguna Beach, Cal.	5	6	Cumming, Milton K., Jr., Mt. Vernon, N. Y.	5	7
Barusch, Dr. Leo, Roseville, Cal.	13	28	Brown, Packer, Bettendorf, Iowa	32	59	D		
Bates, Thomas L., Morpeth, England	5	5	Bruckman, Ruth T., Upper Montclair, N. J.	30	55	Dalehite, William M., Jackson, Miss.	4	4
Baumberger, Max E., Portland, Ore.	37	44	Burbridge, Ralph, Erie, Pa.	5	5	Damon, Harold K., San Francisco, Cal.	9	11
Baxter, Edith Oakley, Seattle, Wash.	18	27	Burke, James E., Lynn, Mass.	8	9	Daniels, Henry, Peabody, Mass.	9	16
Bayless, Frank B., Oil City, Pa.	25	34	Burkhardt, Ludolf, Yonkers, N. Y.	56	110	Davies, Reginald J., Brooklyn, N. Y.	5	6
Becker, G. W., Blue Island, Ill.	36	52	Burton, Gene, Peoria Heights, Ill.	19	25	Davis, M. S., River Forest, Ill.	53	107
Beebe, Earl D., San Diego, Cal.	27	47	Busch, William A., Minneapolis, Minn.	13	17	Davison, Ruth, Bremerton, Wash.	7	9
Bellini, Charles, New York, N. Y.	15	25	Bush, J. A., Oklahoma City, Okla.	5	5	Dawkins, Mrs. Helen B., Huntington, Cal.	6	7
Bender, Gene, North Hollywood, Cal.	38	56	Butler, James P., Lombard, Ill.	24	44	Deane, Al, Seattle, Wash.	49	79
Bender, Gerson D., Los Angeles, Cal.	44	76	Butt, George S., Niagara Falls, Canada	34	59	Degginger, E. R., Syracuse, N. Y.	5	6
Bennett, Guy V., Tulsa, Okla.	17	19	Byers, Justin W., Gilroy, Cal.	11	19	Delany, Frederick E., Hartford, Conn.	16	33
Bennett, William C., Delmar, N. Y.	7	10	Byrne, Robert G., Jr., Swampscott, Mass.	13	19	Dell, Mrs. Jeanne, Levittown, Pa.	6	9
Benzel, Olive, Covina, Cal.	7	12	C			Delong, Floyd, Reading, Pa.	5	8
Berling, Bruce H., San Diego, Cal.	12	20	Cannon, Kenneth M., Toledo, Ohio	7	9	DeLord, Mrs. Florence A., New York, N. Y.	12	15
Bernards, Emmett, Hillsboro, Ore.	11	17	Carlson, Charles A., Berkeley, Cal.	6	8	Dennis, E. T., Toronto, Canada	24	35
Bertuca, Joe, Tonawanda, N. Y.	9	12	Carrillo, Manuel, Mexico City, Mex.	15	23	Dennis, Walter L., Decatur, Ill.	33	63
Besemer, Mrs. A. M., Cupertino, Cal.	14	19	Carstens, Harold H., West Englewood, N. J.	7	7	Desmond, Alice C., Newburgh, N. Y.	5	6
Bibel, John, Culver City, Cal.	22	38	Carver, M. Craig, Salem, Ore.	6	8	D'Esposito, George J., Queens Village, N. Y.	20	27
Biedel, Dr. C. W., Bremerton, Wash.	18	29	Casler, James, Woodside, N. Y.	9	25			
Biedel, Margaret B., Bremerton, Wash.	5	6	Cates, John, Lancaster, Cal.	17	26			
Bielor, Barrie H., Wheat Ridge, Colo.	10	14						
Bigelow, J. M., Oakland, Cal.	23	33						

Name	Exh.	Sl.	Name	Exh.	Sl.	Name	Exh.	Sl.
Dickens, Al., Whitestone, N. Y.	31	54	H			Judge, Worth A., Port Chester, N. Y.	6	7
Dieter, Charles F., Los Angeles, Cal.	13	19	Haaga, Adeline, Riverdale, Ill.	7	11	Justice Nan, New York, N. Y.	6	6
Dithey, Elizabeth, New York, N. Y.	17	30	Haherman, Samuel P., New York, N. Y.	35	49	K		
Dimond, Betty, New Rochelle, N. Y.	16	17	Hambuchen, Mrs. Louis P., Evansville, Ind.	10	10	Kadesky, L., Peoria, Ill.	9	9
Dinsmore, Barbara, Easthampton, Mass.	10	13	Ind.			Kahle, John F., Flagstaff, Ariz.	10	13
Dixon, Joe, Roseville, Cal.	6	11	Hamilton, Harry, Old Greenwich, Conn.	14	20	Kaston, Dr. B. J., New Britain, Conn.	9	14
Dolski, Melvin A., Lombard, Ill.	22	40	Hamilton, Harvey, Redondo Beach, Cal.	8	11	Kay, Louis, Van Nuys, Cal.	14	30
Doolittle, Ruth, Ossining, N. Y.	5	5	Hamilton, Sadie, Redondo Beach, Cal.	9	15	Kay, Virginia, Van Nuys, Cal.	13	30
Dowling, Edward, Sharon Hill, Pa.	35	54	Hanson, Del M., Van Nuys, Cal.	31	54	Kell, John W., San Bernardino, Cal.	31	38
Dragon, Michael R., Dearborn, Mich.	5	6	Harris, Henry M., Pacific Palisades, Cal.	40	69	Kennedy, Joe E., Tulsa, Okla.	4	6
Dubner, Joseph F., San Francisco, Cal.	34	55	Harrison, Mrs. Florence M., Redondo Beach, Cal.	7	12	Kenner, Cdr. J. L., Washington, D. C.	12	19
Dummer, Mrs. Lucille, Laguna Beach, Cal.	10	10	Harrison, Herbert, Great Neck, N. Y.	12	18	Kerr, W. Ross, Toronto, Canada	7	13
Dunlap, Kenneth J., Endicott, N. Y.	13	24	Hartig, Karl, Havertown, Pa.	5	5	Kimberlin, Dorothy, San Jose, Cal.	5	6
Dunnigan, L. B., Royal Oak, Mich.	6	7	Hartshorne, Vada, Tulsa, Okla.	27	31	Kimeswenger, Max, Wels Ob. Ost., Austria	8	18
Durla, Bertha, Yonkers, N. Y.	14	15	Hatcher, Anne M., Port Chester, N. Y.	30	40	Kipnis, Samuel W., Chicago, Ill.	12	15
Dyer, Ethel M., Apple Valley, Cal.	5	5	Haug, Louise, Ames, Iowa	6	7	Kishpaugh, K. W., Saratoga, Cal.	14	17
Dyer, William W., Apple Valley, Cal.	5	11	Haven, Charles L., Jr., Long Beach, Cal.	32	45	Kissinger, Clarence A., Youngstown, Ohio	6	8
E			Hawkins, Harold, Mahtomedi, Minn.	12	16	Kivalo, Reijo, Helsinki, Finland	23	38
Eckert, Mayme M., New York, N. Y.	10	13	Hayes, Lenore Bliss, LaGrange Park, Ill.	37	52	Klepsa, Val, Beryny, Ill.	10	11
Edgumbe, Jean M., Rochester, N. Y.	6	10	Hayward, Donah E., Long Beach, Cal.	9	15	Klobuck, Edward F., Chicago, Ill.	36	55
Edward, E. F., Chicago, Ill.	5	5	Hayward, Elva H., Long Beach, Cal.	23	46	Knudsen, Jack B., Inglewood, Cal.	24	62
Ehret, Relfe S., Los Gatos, Cal.	24	38	Heagy, Clarence H., Fresno, Cal.	20	33	Koch, Bertha, Auburn, Cal.	48	101
Ehret, Rita V. S., Los Gatos, Cal.	39	69	Heeny, Leslie B., Kittery, Maine	53	97	Koch, Jerome, Auburn, Cal.	43	95
Ehrlich, Bronette, Washington, D. C.	22	24	Helferich, B. P., North Hollywood, Cal.	24	40	Kohert, Adolph, Amenia, N. Y.	59	141
Eick, Elmer, Oak Park, Ill.	10	19	Heller, Frank J., Bartlesville, Okla.	8	10	Kollert, Naomi, San Diego, Cal.	8	9
Els, Fred C., Santa Monica, Cal.	15	16	Henderson, J. M., Victoria, Canada	5	8	Kragiel, Henry P., New Britain, Conn.	9	13
Emanuelson, C. R., Chicago, Ill.	29	49	Henley, Don J., Port Arthur, Tex.	16	23	Kramer, Ludwig, Pleasantville, N. Y.	13	33
Engstrom, Karin, Buzzards Bay, Mass.	20	31	Henrich, Felix, Steubenville, Ohio	15	17	Krell, Richard E., San Jose, Cal.	30	54
Ensenberger, H. J., Bloomington, Ill.	16	30	Henrich, Nestor E., Monongahela, Pa.	10	15	Kremer, Miss Josephine, Greensboro, N. C.	5	5
Erickson, Doris L., Hibbing, Minn.	8	15	Herrmann, Lionel E., Philadelphia, Pa.	17	25	Kriete, Mrs. Jane H., Chicago, Ill.	25	39
Everest, Charles J., Calgary, Canada	11	14	Heseltine, Walter, West Springfield, Mass.	5	10	Kriete, Russel, Chicago, Ill.	32	67
F			Hess, Charles G., Richmond Hill, N. Y.	48	90	Krimmel, John A., Denver, Colo.	14	34
Falkson, Arthur B., Newton Center, Mass.	11	15	Hessing, Mrs. Ferrel W., St. Louis, Mo.	5	6	Krueger, Hans L., Sacramento, Cal.	36	62
Fant, Charles A., Jackson, Miss.	7	11	Hessing, Ferrel W., St. Louis, Mo.	6	8	Krull, Henry, Chicago, Ill.	59	105
Farrington, Ted, Chicago, Ill.	7	11	Hilado, Carlos J., St. Albans, W. Va.	6	7	Kuhlman, Harold E., Oklahoma City, Okla.	25	47
Feagans, Katharine M., Bremerton, Wash.	10	14	Hill, Bertha L., Melrose, Mass.	30	57	Kuntz, M. E., Oak Park, Ill.	27	45
Feldman, Clara, Brooklyn, N. Y.	20	29	Hill, Henry H., Halifax, Canada	11	16	L		
Femling, Loni, Auburn, Cal.	6	7	Hilton, A. H., Porterville, Cal.	21	41	Lachapell, Wilfred J., Wethersfield, Conn.	5	8
Fernandez, Frank J., Mexico City, Mex.	10	16	Hilton, Russ, Oakland, Cal.	6	8	LaDume, Noel L., Sacramento, Cal.	40	92
Fichtelberg, S., New York, N. Y.	6	9	Hirsh, Harry J., Portland, Ore.	25	37	Lampart, Eugene N., Buffalo, N. Y.	7	10
Fields, Ruth, Montclair, N. J.	8	10	Ho, Fan, Hong Kong, China	14	28	Lampart, John D., Ozone Park, N. Y.	29	46
Fife, Ollie, Alexandria, Va.	22	26	Hodnik, Conrad, Chicago, Ill.	4	7	Lancot, Grace H., Chicago, Ill.	20	31
Finne, Vella L., Long Beach, Cal.	3	5	Hogan, Mrs. Edith R., Oklahoma City, Okla.	21	30	Lank, Maurice, Los Angeles, Cal.	19	43
Flesher, E. J., Pittsburgh, Pa.	30	45	Hogan, John R., Wynnewood, Pa.	33	39	Larrabee, Robert Warren, Auburn, Maine	24	30
Follath, Darwin, Anoka, Minn.	5	6	Holmberg, J. C., Tulsa, Okla.	30	42	Lawres, Irving A. J., Bronxville, N. Y.	40	56
Fong, Chuck N., New York, N. Y.	8	12	Horn, Yock O., Brooklyn, N. Y.	18	38	Lay, Gordon R., Halifax, Canada	5	6
Fong, Francis, Astoria, L. I., N. Y.	63	130	Hood, Hubert E., Campbell, Cal.	10	10	Lee, Wellington, New York, N. Y.	66	165
Fong, Larry, Pleasantville, N. Y.	63	143	Horne, R. B., Boise, Idaho	21	28	Lehmbeck, Gilbert R., Harper Woods, Mich.	6	8
Ford, Lucie L., Port Chester, N. Y.	40	71	Howe, Charles Albee, Homewood, Ill.	5	5	Ley, Dr. Sidney J., Johannesburg, South Africa	6	12
Forrest, Henry O., Jr., West Englewood, N. J.	25	43	Huber, Jim, St. Joseph, Mich.	25	38	Lewis, Floyd A., Hollis, N. Y.	20	29
Foss, Henry Dow, Springfield, Mass.	6	11	Hughes, Evangeline, Hillsboro, Ore.	5	6	Lewis, August, Jr., Staten Island, N. Y.	13	23
Foster, Bernice S., Worcester, Mass.	13	18	Hughes, Glenna F., Shelby, Ohio	19	25	Lichtenberger, Harley, Evansville, Ind.	12	19
Foster, Lafie, The Dalles, Ore.	58	113	Hughes, June, Pasadena, Cal.	16	19	Limborg, Thomas, Minneapolis, Minn.	7	12
Frankenburg, John, Rockford, Ill.	5	7	Hughes, Lawrence A., Shelby, Ohio	11	12	Lindsay, W. Reid, Valhalla, N. Y.	20	34
Fredrickson, Ron, Waukegan, Ill.	13	16	Hutchinson, Edward W., Sharon, Conn.	12	23	Littlefield, Jean, New York, N. Y.	15	21
Friend, V. R., Visalia, Cal.	26	56	Hyde, Ralph H., Campbell, Cal.	10	11	Lockwood, Ken, Colfax, Cal.	27	55
Fuson, Maxine E., Grand Rapids, Mich.	6	6	I			Loeffel, Fred A., Jersey City, N. J.	12	15
G			Irish, Mrs. Eleanor, Sunnyvale, Cal.	21	25	Lofquist, Marie, Chicago, Ill.	6	6
Garrett, Howard L., Midland, Mich.	10	13	Irish, Floyd A., Sunnyvale, Cal.	35	51	Logan, Fred L., St. Joseph, Mich.	9	13
Gelhardt, Frank C., Erie, Pa.	37	69	Ito, Monte T., Honolulu, Hawaii	17	22	Logsdon, R. L., Jr., San Bernardino, Cal.	18	27
Gelhardt, Harry L., Erie, Pa.	52	101	J			Lowe, Jack, Marietta, Ohio	17	20
Geer, Dr. E. T., Riverside, Conn.	20	32	Jackson, Blake S., Belchertown, Mass.	22	30	Lowe, Thomas J., West Medford, Mass.	6	8
Gerdau, Carl, Durset, Vt.	5	5	Jacobs, Edward J., San Francisco, Cal.	34	42	Lowery, J. Sheldon, Davis, Cal.	7	9
Gerke, Robert H., Jr., Marietta, Ohio.	8	11	Jacobs, Philip J., Mt. Vernon, N. Y.	10	12	Lundy, Arthur E., San Jose, Cal.	10	12
Getzenander, C. W., Forest Grove, Ore.	11	18	Jarvis, Walter, Huntington Woods, Mich.	21	34	M		
Gilbarg, Joseph, Brooklyn, N. Y.	16	25	Jenkinson, J. Stewart, Wethersfield, Conn.	8	11	Mackenzie, P. B., Lansing, Mich.	20	24
Giles, S. R., South Gate, Cal.	24	37	Jensen, Emil A., New York, N. Y.	5	6	MacMullin, Smith, Los Angeles, Cal.	15	28
Gilleland, Paul S., St. Louis, Mo.	9	18	Jentzen, Rene, Luxembourg, Grand Duchy	7	8	Maddox, Arthur W., Norwalk, Cal.	37	74
Gillingham, Mrs. F. H., Champaign, Ill.	10	15	Johnson, Alden M., Santa Barbara, Cal.	19	24	Maidall, Andre, Paris, France	8	12
Gingrich, Audrey, Detroit, Mich.	10	12	Johnson, Elmer Ray, Springfield, Mass.	25	51	Malcomson, R. O., Mt. Pleasant, Mich.	6	6
Gish, Grace J., Kalamazoo, Mich.	19	25	Johnson, George F., University Park, Pa.	35	65	Millas, Mary, West Orange, N. J.	17	25
Glueck, Miss Mildred, Chicago, Ill.	19	26	Johnson, G. Lewis, Winthrop, Maine	28	52	Malof, Harding, New York, N. Y.	18	31
Golberg, Virginia, Reading, Ohio	13	16	Johnson, H. J., Chicago, Ill.	10	17	Manheim, Eugenia, New York, N. Y.	24	29
Goldman, Edna, Glen Head, N. Y.	6	11	Johnson, Harold, Detroit, Mich.	40	50	Mann, Harold A., Hartford, Conn.	52	93
Goldman, Robert J., Glen Head, N. Y.	6	9	Johnson, J., Jr., Chicago, Ill.	28	57	Mann, Louis E., Fresno, Cal.	10	16
Goldsmid, Janice, Buffalo, N. Y.	48	85	Johnson, Pearl, Detroit, Mich.	31	44	Mann, Louise C., New York, N. Y.	8	8
Goldstein, Howard, Brooklyn, N. Y.	14	18	Johnston, Helen, San Francisco, Cal.	25	34	Mansfield, Carl, Steubenville, Ohio	18	28
Gordon, Leonard, Chicago, Ill.	51	98	Johnston, J. Farrell, Dayton, Ohio	6	7	Manzer, Helen C., New York, N. Y.	19	39
Gossner, Dorothy, San Jose, Cal.	5	6	Jones, Dietrick C., Auburn, Wash.	5	6	Maranville, W. B., Mentone, Cal.	27	36
Gould, Edward H., Old Greenwich, Conn.	11	18	Jones, Harry S., Oneida, N. Y.	18	18	Marcusson, William H., Maplewood, N. J.	33	50
Green, Charles Z., East Orange, N. J.	17	20	Jones, Mrs. R. M., Prescott, Ariz.	8	13	Marker, Mrs. Estelle, Oakland, Cal.	35	53
Greenhood, H. W., Scarsdale, N. Y.	25	49	Jordan, Peggy, Brighton, Mass.	47	80	Marks, L. F., Pittsburgh, Pa.	13	21
Greenhood, Nancy L., Scarsdale, N. Y.	7	11	Jossy, Wilfred E., Bend, Ore.	20	30	Marling, Samuel E., Victoria, Canada	5	7
Gregory, Dr. Lewis T., Urbana, Ill.	6	7	Judd, Stanley D., New Britain, Conn.	7	8	Martin, Milt, The Dalles, Ore.	23	32
Gruener, Mrs. Cora A., Chicago, Ill.	24	36						

Name	Exh.	Sl.	Name	Exh.	Sl.	Name	Exh.	Sl.
Martin, Thomas W., New York, N. Y.	5	8	Phillips, Robert J., Washington, D. C.	42	59	Simpson, Roy, Fullerton, Cal.	7	13
Mason, Bruce, Long Beach, Cal.	15	21	Phillips, Rose G., Washington, D. C.	5	6	Sims, Lt. Col. Ralph, Amarillo, Tex.	18	22
May, Oscar, Philadelphia, Pa.	10	10	Pier, E. C., Mt. Carmel, Conn.	17	22	Siska, Rudy, Riverdale, N. Y.	7	9
Mayer, Edmund V., New York, N. Y.	30	42	Pietz, Leona, Ontario, Cal.	32	59	Skidmore, E. Lorraine, New Hyde Park, N. Y.	12	15
McAuliffe, J. Roy, San Mateo, Cal.	19	23	Plaugher, Max, North Manchester, Ind.	10	14	Skinner, Frank N., Roselle, Ill.	22	32
McCalman, Willie, Tulsa, Okla.	16	23	Pollock, William A., Forest Grove, Ore.	29	48	Sloop, K. D., Santa Ana, Cal.	18	26
McGillis, Sadie E., Seattle, Wash.	23	32	Pool, Russell S., Chaska, Minn.	6	7	Smith, Charlotte B., Seattle, Wash.	13	17
McGowan, John F., West Hartford, Conn.	18	25	Porter, Glenn O., Studio City, Cal.	15	25	Smith, Dorothy Marie, Seattle, Wash.	14	16
McGuire, Lillie A., The Dalles, Ore.	7	9	Porter, Mildred L., Studio City, Cal.	13	16	Smith, Edith S., New York, N. Y.	13	14
McGuire, R. C., The Dalles, Ore.	37	59	Potamianos, Alex., Hartford, Conn.	21	35	Smith, Ernest, Santa Barbara, Cal.	20	47
McKeown, Jack, Newport Beach, Cal.	5	7	Potts, Robert W. L., San Francisco, Cal.	14	18	Smith, J. Douglas, Lancaster, Pa.	7	9
McLaughlin, L., Brooklyn, N. Y.	5	10	Pratt, Mrs. Richard W., Chestnut Hill, Mass.	27	35	Smith, Kenneth H., Opportunity, Wash.	23	30
McNabb, Margaret J., Pittsburgh, Pa.	11	13	Priester, Hy, Davenport, Iowa	29	44	Smith, Lawrence J., Oak Park, Ill.	43	69
McPherson, William, Sacramento, Cal.	13	16	Priore, Frank, College Point, N. Y.	40	73	Smith, Olive L., Lynbrook, N. Y.	5	6
Mees, A. A., Fort Lee, N. J.	6	7	Pruett, Maude F., Seattle, Wash.	24	37	Sneddon, James O., Seattle, Wash.	15	21
Melton, J. W., San Diego, Cal.	5	6	Pugh, Clifford W., Toronto, Canada	41	102	Soden, Joe, San Jose, Cal.	5	6
Merlino, Joseph J., Yonkers, N. Y.	59	136	Purves, Bernard G., Glendora, Cal.	34	47	Soper, Robert W., Port Arthur, Canada	37	64
Merrifield, Nelson, Port Arthur, Canada	8	12	Putnam, Ann, Mt. Carmel, Ill.	18	21	Sorensen, Dora M., Minneapolis, Minn.	23	36
Merrill, Bess McC., Los Angeles, Cal.	6	11	Pyle, Elsie, Van Nuys, Cal.	25	41	Sparkes, John H., Spokane, Wash.	6	7
Merrill, Fred R., Los Angeles, Cal.	12	21				Sparkes, Ray, Los Angeles, Cal.	20	42
Miller, Elmer F., Pomona, Cal.	5	11				Spiegelman, Maurice, Philadelphia, Pa.	32	47
Miller, Lewis F., Chicago, Ill.	22	45				Sponhalt, Burt, Oklahoma City, Okla.	7	7
Miller, Paul L., Seattle, Wash.	13	18				Stahlman, Louis S., Rochester, N. Y.	28	43
Milmo, James O., Golden, Colo.	5	11				Stark, Alice Payne, Toronto, Canada	5	7
Miner, Henry C., Jr., Old Greenwich, Conn.	26	35				Steck, George F., Oil City, Pa.	7	22
Mitchell, Mrs. Kay, Toronto, Canada	8	13				Steele, Joseph M., Coalinga, Cal.	13	14
Mitchell, Leonard W., Toronto, Canada	6	13				Steffen, Edwin F., Lansing, Mich.	6	7
Montgomery, John P., Jr., Orlando, Fla.	14	28				Steffen, H. Adelaide, Lansing, Mich.	7	8
Moore, Betty, Pittsburgh, Pa.	34	56				Steimley, L. L., Champaign, Ill.	26	38
Morgan, Barton, Ames, Iowa	5	6				Steimley, Ruth, Champaign, Ill.	18	26
Morgan, H. D. L., Toronto, Canada	8	18				Steinhardt, G. Carl, Franklin, Va.	5	5
Morgan, Mildred, Niagara Falls, Canada	35	51				Stenbuck, Dr. F. A., Mt. Vernon, N. Y.	34	51
Morrell, Ann E., Rockville, Conn.	3	6				Stern, Samuel, New York, N. Y.	63	170
Morris, C. E., Rye, N. Y.	13	15				Stettler, Leo A., Alhambra, Cal.	14	23
Mueller, Charles A., Kearny, N. J.	45	88				Stibler, Vincent L., Brooklyn, N. Y.	13	19
Muench, Emil, Santa Barbara, Cal.	27	57				Strauss, Morton, University Heights, O.	45	77
Mumm, Jacob, Anaheim, Cal.	22	32				Streb, Jack, Rochester, N. Y.	12	19
Murphy, Joe A., Portland, Ore.	49	92				Strindberg, Robert W., Hartford, Conn.	47	80
Murphy, Roy H., Santa Rosa, Cal.	24	35				Sturm, W. E., Greenburg, Pa.	23	31
Murray, David A., Verona, N. J.	4	12				Swain, Rev. Joseph R., Winsted, Conn.	5	9
Muzzio, R. George, Walldwick, N. J.	49	81				Swigart, Howard, Seattle, Wash.	19	31
Myers, Tom, Oakland, Cal.	6	8				Swigart, Vonis, Seattle, Wash.	37	73
N			S			T		
Nakamura, Ruby, San Francisco, Cal.	6	8	Sadusky, Mike, Denver, Colo.	11	13	Takahashi, Dr. H. M., Berkeley, Cal.	41	68
Narusaki, Ralph, Honolulu, Hawaii	15	22	Sager, Clark, South Gate, Cal.	22	35	Tague, Donald S., Jr., Santa Paula, Cal.	7	10
Neill, Arthur Y., Los Angeles, Cal.	44	121	Sams, Mrs. R. E., Mentone, Cal.	7	7	Thaw, Sandra, Washington, D. C.	44	75
Neill, Marian, Los Angeles, Cal.	39	93	Sanderson, Glenn D., Stockton, Cal.	7	9	Thornhill, Howard A., Merced, Cal.	13	37
Neithamer, W. E., Erie, Pa.	45	83	Sands, Clayton D., Lewiston, Maine	14	26	Thorsen, A., Glendale, Cal.	11	13
Nelson, June M., Chicago, Ill.	17	29	Sands, F. Guthrie, Danbury, Conn.	12	15	Toomey, Ursula K., Springfield, Mass.	12	18
Nelson, Rocky, Burbank, Cal.	31	63	Sands, Janet W., Danbury, Conn.	11	15	Townsend, Dr. Lawrence D., Encinitas, Cal.	15	17
Nelson, W. E., Upper Montclair, N. J.	31	39	Sands, Vance B., Redlands, Cal.	11	15	Tozier, Dave, Fairbanks, Alaska	9	10
Newton, Dorothy, North Balwyn, Australia	5	8	Sapir, Min, Brooklyn, N. Y.	37	63	Trauh, Rudolph, Chicago, Ill.	15	20
NG, Shiu-Keen, Hong Kong, China	23	31	Savary, Warren H., Plainfield, N. J.	5	10	Treclar, Phyllis, Toronto, Canada	16	27
Nicholson, Dr. Blake E., Upper Darby, Pa.	21	39	Scharlin, Van S., West Hempstead, N. Y.	8	10	Trent, Dr. William H., Northridge, Cal.	39	74
Nicol, Ruth J., Butte, Montana	27	44	Schlosser, Harry H., Scarsdale, N. Y.	32	52	Tucker, Louise H., Ware, Mass.	5	5
Nitschke, Diane, San Francisco, Cal.	6	8	Schmad, Raymond, Denver, Colo.	8	13	Turner, Dr. Carrol C., Memphis, Tenn.	4	8
Norgaard, Eugenia, D., Los Angeles, Cal.	35	59	Schmidt, Martin J., Chicago, Ill.	53	102			
Norgaard, Floyd, Los Angeles, Cal.	39	81	Schortmann, Raymond E., Easthampton, Mass.	46	85	U		
Norman, F. W., Toronto, Canada	19	40	Schwartz, William E., Halifax, Canada	19	28	Ungari, Joseph A., Monterey Park, Cal.	19	28
Novak, Lt. Col. Jack, San Bernardino, Cal.	47	76	Scott, Mrs. Mary T., Buffalo, N. Y.	28	44	V		
Nowak, Stan J., Milwaukee, Wisc.	5	6	Scott, W. F., Jr., Ferguson, Mo.	5	6	Valentine, R. R., Erie, Pa.	26	45
O			Seckendorf, Joe, Jamaica, N. Y.	26	37	Van Allen, William L., Bend, Ore.	9	13
O'Brien, Ernest L., Peoria, Ill.	8	10	Sequin, Mrs. Michele, Plainfield, N. J.	8	11	Van Der Pol, Jan, Rotterdam, Holland	5	6
O'Brien, Jack E., Webster Groves, Mo.	20	29	Seufert, Francis A., The Dalles, Ore.	11	14	Van Gelder, Joseph, New York, N. Y.	20	27
O'Day, Ray, Philadelphia, Pa.	37	57	Suefert, Gladys, The Dalles, Ore.	18	26	Van Raalte, Ben, New York, N. Y.	6	7
Olle, Antonio, Mexico City, Mex.	10	15	Sharon, Isa M., Pittsburgh, Pa.	31	44	Van Sickle, Winifred, Bremerton, Wash.	11	14
Olmstead, Mel, The Dalles, Ore.	42	74	Shaub, B. M., Northampton, Mass.	30	46	Van Steenberg, Carl, Long Beach, Cal.	11	15
Oshorn, Charles Richard, San Bernardino, Cal.	21	32	Shaub, Mrs. Mary S., Northampton, Mass.	35	55	Vautelet, Henri, Montreal, Canada	40	59
Osterholm, T. W., Portland, Ore.	40	66	Shaw, Frederic B., Bronx, N. Y.	24	40	Videtta, Michael, Lynn, Mass.	28	59
P			Sheekman, Harvey Z., Chicago, Ill.	6	9	Vincent, Mattie, Petaluma, Cal.	26	47
Padua, Inocencio E., Los Angeles, Cal.	35	62	Sherman, John, Minneapolis, Minn.	40	63	Vroman, Albert, Clifton Springs, N. Y.	5	7
Pagel, Victor, Milwaukee, Wisc.	13	35	Shirey, William, Long Beach, Cal.	22	38			
Palgrave, Richard A., Shropshire, England	5	7	Sibley, Clara P., Boonton, N. J.	25	40			
Papke, Arthur W., Western Springs, Illinois	25	38	Sikes, Miss Sylvia, Alhambra, Cal.	8	12			
Parker, Helen C., Yonkers, N. Y.	43	74	Silbert Jeanne R., New York, N. Y.	44	64			
Parks, Irving H., Berkeley, Cal.	12	19	Simard, Frank W., Montreal, Canada	6	7			
Parlin, Robert G., Minneapolis, Minn.	5	8						
Parton, Patti J., Toronto, Canada	5	7						
Paul, Ruth M., Minneapolis, Minn.	7	8						
Pearson, John B., Mt. Vernon, Ohio	25	43						
Perine, W. A., Seattle, Wash.	11	12						
Perlmutter, R. J., Los Angeles, Cal.	10	15						
Perrine, Lois F., Kirkland, Wash.	4	6						
Petch, Selma, Springfield, N. J.	37	66						

Name	Exh.	Sl.	Name	Exh.	Sl.	Name	Exh.	Sl.
Westmark, Mauritz V., Minneapolis, Minn.	13	20	Wilson, Cecil L., Glendale, Cal.	8	15	Wood, Walter F., Montreal, Canada ...	9	15
Wetherby, T. C., Pittsburgh, Pa.	8	8	Wilson, Edward C., Brooklyn, N. Y. ...	14	18	Wood, Walter J., Whittier, Cal.	25	36
Whitaker, Claire D., Piedmont, Cal.	12	16	Wilson, Ethel Lee, Cucamonga, Cal.	14	24	Woodle, Edmund A., Natick, Mass.	39	61
Whitehouse, Gertrude, San Diego, Cal.	17	27	Wimpey, Adin B., Santa Ana, Cal.	38	37	Wotruba, Tom, Stevens Point, Wisc. ...	6	7
Widder, Albert, Forest Hills, N. Y.	54	103	Winick, Dr. Gilbert, Port Chester, N. Y. ...	5	6	Wright, C. L., East Orange, N. J.	15	18
Wignot, Albert, Shrewsbury, Mass.	6	7	Winnik, Martin J., New York, N. Y.	6	7	Wright, W. Z., Blue Island, Ill.	8	11
Wilcox, Wesley, Normal, Ill.	11	11	Wippert, Mrs. Gretchen M., El Monte, Cal.	17	24	Wuster, Doris, Pasadena, Md.	7	8
Wilgen, Helen, Chicago, Ill.	5	6	Wohlman, Mrs. Gertrude E., New York, N. Y.	32	60	Wyman, Henry W., Rye, N. Y.	38	48
Wilke, John H., St. Paul, Minn.	10	13	Wohlman, Henry A., New York, N. Y.	45	84			
Wilkins, Charles T., Urbana, Ill.	5	5	Wolf, Julius, Chicago, Ill.	8	11			
Willett, Herbert, Washington, D. C.	8	12	Wolf, Paul J., Putnam Valley, N. Y.	30	52			
Williams, Bob, Halifax, Canada	10	16	Wolfer, R., Yokohama, Japan	10	11			
Williams, Donald S., M.D., Marietta, O.	8	9	Wood, Frances R., Montclair, N. J.	8	9			
Williamson, Mrs. Virginia, Lyndhurst, N. J.	30	40	Wood, Harrison, Montclair, N. J.	35	44			
Wilmoth, Dr. M. E., San Pedro, Cal.	27	36	Wood, Mary Frances, Montclair, N. J.	17	20			

Who's Who in Color Prints 1958

Compiled by Harry Baltaxe
91 Payson Ave., New York 34, N. Y.

This list represents the first edition of the Who's Who in Color Prints, set up by the PSA to compile the number of acceptances of color prints in PSA-approved exhibitions. Since this is a new service salons and exhibitions throughout the world were contacted and were asked to cooperate by listing accepted color prints separately in their catalogs or to identify them as color prints in some manner. With a few exceptions, the cooperation was splendid and complete. The following exhibitions contained accepted color prints by the con-

tributors listed below:

Alacante, Arizona State Fair, Artusa, Auburn, Barcelona, Baltimore, Biella, Birmingham, Bordeaux, Budapest, California State Fair, Cavalcade, Chicago, Cincinnati, Copenhagen, Delmar, Detroit, Des Moines, Dumfries, Edinburgh, Edmonton, Genoa, Hong-Kong, Ilford, Illinois State Fair, Jackson, Kortrijk, Kings Lynn, Laurel, Leverkusen, Linz, Lisbon, Los Angeles County Fair, Louisville, Marine, Melbourne, Memphis, Midland, Milwaukee, Montreal, Nanaimo, Newark,

Newcastle, Oregon State Fair, Oshkosh, Pittsburgh, Pittsburgh All-Color, Pondicherry, Portland, PSA, PSSA, Puyallup, Rochester, Richmond, Red River, Royal, San Bernardino, San Jose, Seattle, Sidney, Singapore, South West Fair, Teaneck, Toronto, Turin, Uthenhagen, Vancouver, Wervik, Whittier, Wisconsin State Fair, Witwatersrand, Wilmington, Yakima and Yolo.

Due to the newness of this service, names of contributors having only one acceptance were included.

Name	E	S	Name	E	S	Name	E	S
A								
Alafsky, A., Hungary	1	2	Cavallo, Sergio, Italy	1	2	Filippo, S., Italy	1	1
Albrecht, W., Austria	1	2	Ceppi, Piero, Italy	5	11	Foley, Eugene, Santa Clara, Cal.	1	2
Altwater, F. R., Pittsburgh, Pa.	1	2	Chakhovsky, U. S. S. R.	2	2	Frederick, Irving, Westbury, N. Y.	1	1
Amarant, Oswald, Flushing, N. Y.	1	1	Cheung, S. F., Hong-Kong	1	1			
Amos, James L., Baltimore, Md.	5	14	Chierici, E., Italy	1	4	G		
Antonis, A., Belgium	1	3	Chiesa, Peter, Rochester, N. Y.	1	1	Garneri, Egidio, Italy	1	1
Armuth, I., Hungary	1	1	Chorunjev, N., U.S.S.R.	2	2	Geerts, P., Belgium	1	1
Arnold, H., Germany	1	2	Chu, Shun, Hong-Kong	1	2	Gheffi, Virginia, Italy	1	1
B			Cismond, Ed., San Jose, Cal.	1	1	Gibson, R., Great Britain	1	1
Bacomi, B., Hungary	1	2	Clough, Paul C., Baltimore, Md.	13	22	Gilpenreuter V., U.S.S.R.	1	1
Bafford, Ed., Towson, Md.	2	8	Collins, P. G., Great Britain	1	3	Gink, Karoly, Hungary	3	6
Balassa, F., Hungary	1	1	Compere, Charles, Germany	1	4	Goldman, Robert, Glen Head, N. Y. ...	2	3
Baltaxe, Harry, New York, N. Y.	7	9	Condax, Louis, Rochester, N. Y.	2	4	Goodearl, R., Great Britain	1	1
Baltermants, D., U. S. S. R.	5	6	Cook, Norman, Farmington, Mich.	4	6	Gordon, F., Australia	1	2
Barnes, J. F., San Jose, Cal.	10	23	Cooper, Amy, Darien, Conn.	1	1	Grachev, Michael, U.S.S.R.	3	3
Barnett, Ed. W., Birmingham, Ala.	16	20	Corlett, R. V., Canada	1	1	Graeb, G., Dr., Germany	11	27
Barshor, Nolde, Salem, Oregon	1	1	Coursen, Catherine, E. Orange, N. J. ...	26	59	Gruyaert, M., Belgium	1	2
Bealmeur, James L., Baltimore, Md.	9	20	Cundall, James, Pittsford, N. Y.	1	1	Guiglia, Piero, Italy	1	3
Bechtel, H., Germany	1	1	Curtis, Evelyn, Oakland, Cal.	4	10			
Bell, J., Great Britain	1	1	Czeizing, L., Hungary	1	1	H		
Bence, P., Hungary	1	1	D			Hamilton, Happy, Old Greenwich, Conn. ...	1	1
Berger, Heinz, Dr., Germany	6	13	Decarlo, A., San Jose, Cal.	1	1	Hananel, Ion, Roumania	1	2
Berger, Joseph, Hungary	2	7	Deer, V., Rev., Pittsburgh, Pa.	1	2	Harren, Ludwig, Germany	5	12
Blehi, George, Burgettstown, Pa.	1	1	DeLano, Drake, Montclair, N. J.	23	52	Hausleitner, F., Roumania	1	1
Rodini, Beccaro, Italy	1	1	Dervaes, M., Belgium	1	1	Hedden, William D., Kansas City, Mo. ...	1	2
Bojar, J., Hungary	1	1	Diamant, R., U.S.S.R.	2	2	Henry, Guido, Belgium	1	1
Boje, Walter, Germany	1	4	Dieuzaide, Jean, France	2	4	Hoehr, Werner, Germany	1	2
Borrenbergen, J. E., Belgium	1	1	Dittl, Katherine, Germany	1	1	Hohnjec, Otto, Yugoslavia	1	1
Botto, Franco, Italy	1	1	Donnor, L., Rochester, N. Y.	1	1	Horling, R., Hungary	1	2
Bower, J. W., Pittsford, N. Y.	6	14	Dose, Otto, South Africa	3	9	Horvath, T., Hungary	1	1
Brems, J., Denmark	1	4	Dowin, Indovina, U.S.S.R.	1	1	Hu, W., Burma	1	1
Britts, Karl H., Germany	2	6	Dutzler, Fred, Austria	1	1	Hunt, Richard, Port Chester, N. Y.	1	2
Brne, V., Yugoslavia	1	1	Dvorak, Milan, Rochester, N. Y.	9	18			
Bscherer, Michael, Germany	4	6	E			I		
Burgess, Jennifer, Great Britain	4	8	Ebbli, Gildo, Italy	1	1	Iachetti, Luciano, Italy	1	1
Bushkin, Alexei, U. S. S. R.	9	17	Ehrenfelt, David, Israel	1	1	Ignatovich, E., U.S.S.R.	4	5
C			Eidenshink, Roman, Germany	1	1	J		
Cadslader, C. M., Great Britain	1	1	Einhorn, E., Czechoslovakia	1	1	Jaray, B., Hungary	1	1
Carreras, R., Spain	1	1	Evan, Jean, France	1	3	Jacques, D., Belgium	1	3
Carlevaro, G., Italy	1	1	F			Jones, Howard, Santa Monica, Cal.	1	1
Cartaesegna, G., Italy	2	3	Falter, H., Germany	1	1	Jovanovic, Milos, Yugoslavia	1	1
			Fayman, Lynn, La Jolla, Cal.	1	3	Justesen, Boerge, Denmark	1	3

Name	E	S	Name	E	S	Name	E	S
K			Nieland, B., Germany	2	4	T		
Kaczur, Paul, Hungary	1	3	Nowak, Henryk, Poland	1	1	Tagliacico, Carlo, Italy	1	2
Kalinin, W., U.S.S.R.	1	1	P			Taskin, Jean, Belgium	1	1
Kaparciscus, P., U.S.S.R.	1	1	Passadore, Ugo, Italy	1	1	Tchan, Fu Li, Hong-Kong	1	1
Kelly, S., Hungary	1	1	Paul, Dr. J. S., New York, N. Y.	1	1	Thompson, A. L., Salem, Oregon	1	2
Khalip, Yekov, U.S.S.R.	1	1	Pavlovic, Milos, Yugoslavia	2	2	Tipple, Charles, Ontario, N. Y.	1	3
Kennedy, Joe, Tulsa, Oklahoma	3	6	Pellegrineschi, B., Italy	3	6	Trani, M. B., Italy	2	6
Kerner, Gert, Germany	2	4	Pellegrineschi, P., Italy	2	2	Trankvilickiy, J., U.S.S.R.	1	1
Koroljev, J., U.S.S.R.	1	1	Perger, Josef, Hungary	7	10	Turcato, Manlio, Italy	2	5
Kozlovsky, N., U.S.S.R.	4	4	Petkow, J., U.S.S.R.	1	1	Tukkel, V., U.S.S.R.	1	1
Krenov, I., U.S.S.R.	1	1	Petrino, Giovanni, Italy	1	1	Turner, Carrol, Memphis, Tenn.	9	12
Krohn, Herman, Omaha, Nebraska	1	2	Phillippi, Frank, Belgium	1	3	Tyukkel, V., U.S.S.R.	1	1
L			Pitt-Conroy, F., Woodstock, N. Y.	1	1	Tyson, Peggy, Riverside, Conn.	1	3
Lange, Wilhelm, Germany	2	6	Puskin, N., U.S.S.R.	1	1	U		
Lashley, Bob, Cupertino, Cal.	1	1	Q			Ugyominjick, C. K., U.S.S.R.	1	1
Lee, Wellington, New York, N. Y.	12	28	Quataert, Richard, Rochester, N. Y.	2	3	Ulrich, Dr. Hans, Germany	7	14
Leichtner, Henry, Rochester, N. Y.	1	3	R			Ustenov, Lev, U.S.S.R.	1	1
Leong, W. M., Hong-Kong	1	2	Residori, Gino, Italy	1	1	V		
Levor, S., New York, N. Y.	1	1	Ramel, Julius, Austria	1	2	Vamos, L., Hungary	1	1
M			Rivoira, Stefano, Italy	3	4	VanDijck, A., Belgium	1	3
MacNaughton, Wm., Kingsport, Tenn.	2	3	Rothe, Gisbert, Germany	2	5	Van Dyke, Fred., Bergenfield, N. J.	1	4
Malt, B. H., Great Britain	1	1	Ruikovich, Viktor, U.S.S.R.	3	3	Vandecasteele, G., Belgium	1	3
Marchi, Piero, Italy	1	1	S			Vedovine, V., U.S.S.R.	1	1
Marcucci, Mario, Italy	1	1	Sachofskoy, V., U.S.S.R.	1	1	Vender, Frederico, Italy	1	4
Mariman, A., Belgium	7	8	Sagin, J., U.S.S.R.	2	2	Vilchez, Dr. J., Spain	1	1
Mathias, Robert, Germany	7	19	Schairer, O., New York, N. Y.	1	1	Von Lorch, Hans, Italy	2	4
Matteucci, Aldo, Italy	1	1	Schmoelcke, W., Germany	1	2	W		
Matous, Joseph, San Jose, Cal.	1	3	Schottmiller, R. A., Rochester, N. Y.	3	5	Wagner, G. H., Omaha, Nebraska	1	3
Medecina, Sejula, Yugoslavia	6	12	Seidner, Z., Hungary	1	1	Widder, Eileen, Forest Hills, N. Y.	33	76
Merisio, Pappi, Italy	1	3	Setaccioli, Filipo, Italy	2	6	Williams, David, Oswego, N. Y.	3	3
Mierzecka, Janina, Poland	3	4	Seth, Austin, W., Seattle, Wash.	1	1	Millmott, Eric, Great Britain	1	2
Migliori, Antonio, Italy	1	1	Shakovskoi, Vladimir, U.S.S.R.	3	5	Winchester, D. R., South Africa	1	1
Milone, F. M., Italy	1	3	Shinnick, Verna, Orange, Texas	1	2	Wohack, Dr. E., Austria	1	1
Moeller, Buechman, Denmark	1	1	Shorey, W. H., Davenport, Iowa	4	4	Wolkowsky, Karin, Germany	1	1
Moncalvo, Riccardo, Italy	2	5	Shvedov, R., U.S.S.R.	1	1	Wu, Dr. K. H., Hong-Kong	1	2
Moore, Bennett, Alexandria, Va.	1	1	Simoni, Hank, Petaluma, Cal.	3	3	Y		
Morian, Robert, Belgium	1	3	Sinclair, Paul, France	1	1	Yalisove, Martin B., Wilmington, Del.	2	2
Murholt, R., Denmark	1	2	Smak, Marion F., Fairfield, Conn.	1	2	Yang, Chao-Chen, Seattle, Wash.	1	4
Murphy, John P., Rochester, N. Y.	1	1	Smirno, L., U.S.S.R.	1	1	Young, Larry, Summit, N. J.	19	61
Myhrer, Kurt, Norway	1	1	Smith, Dale, Rochester, N. Y.	1	1	Young, W. Arthur, Webster, N. Y.	1	2
N			Smith, S. B., Great Britain	1	2	Z		
Neithamer, W. E., Erie, Pa.	1	2	Soyka, Gottfried, Austria	2	4	Zinnert, L., U.S.S.R.	1	1
Nejedy, O., U.S.S.R.	1	1	Springer, F., Austria	1	2			
NG, Shiu-Keen, Hong-Kong	1	1	Spotts, Peggy, Houston, Texas	12	19			
Neumuller, A., Austria	1	1	Stanke, Oldrich, Czechoslovakia	1	2			
Nicastro, Peter, Garfield, N. J.	1	1	Struck, G., Germany	1	1			
Nieuwland, A., Belgium	1	1						

Who's Who In Nature Photography 1958

Compiled by Louise K. Broman, FPSA

166 W. Washington St., Chicago 2, Illinois

Exhibitions listed include Chicago, Minneapolis-St. Paul, Rochester, Audubon (Feb.), Multnomah County, Edmonton, Orange, Montreal, Saguro, Toronto, Buffalo, Columbus, Cincinnati, Melbourne, Utah, Denver, Calgary, Detroit, Santa Barbara, Merced, Evergreen Empire, Los Angeles County, Worcestershire, PSA-Philadelphia, Audubon (Nov.), Mississippi Valley, Westchester, Birmingham, and Kentucky.

(Asterisks indicates Judge. E—Exhibition, S—Slides, P—Prints)

Name	E	S	P
A			
Adair, William D., Detroit, Mich.	3	4	—
Adams, Dr. J. B., Walla Walla, Wash.	2	2	—
Ambler, Arthur W., New York, N. Y.	3	3	—
Anderson, Alice, Berkeley, Calif.	13	17	—
Anderson, Arthur E., Chesterton, Ind.	4	1	6
Armstrong, A. Millard, Columbus, Ohio	2	2	—
Arnold, Keith, Jackson, Mich.	3	3	—
Arrieta, J. H., San Francisco, Calif.	5	7	—
Atkinson, W. L., Seattle, Wash.	9	11	—
Austin, Allan G., Wooler, Ont., Canada	2	3	—
Aznoe, Wilfred, Chana, Ill.	7	12	—

Name	E	S	P
B			
Bailey, Joanne, Woodinville, Wash.	2	4	—
Bain, Warren L., Waynesboro, Pa.	2	1	2
Baldeschwieler, Isobel M., Crawford, N. J.	6	6	—
Ballard, Sherry, Montara, Calif.	19	35	—
Ballentine, George L., Charleston, W. Va.	2	2	—
Barbour, A. W., Calgary, Alb., Canada	2	3	—
Barker, I. C., San Francisco, Calif.	5	6	—
Barnett, Edward Willis, Birmingham, Ala.	2	—	4
Barney, Harold D., Denver, Colo.	6	9	—
Barrett, W. J., Adams, Mass.	19	18	25
Barsam, H. S., Fresno, Calif.	25	37	25
Bartholomees, George C., Bonne Terre, Mo.	3	—	6
Barton, Frederick G., Denver, Colo.	2	2	—
Bassford, H. E., Salt Lake City, Utah.	8	16	—
Basye, Dr. Willis M., Pebble Beach, Calif.	2	4	—
Batts, H. Lewis, Jr., Kalamazoo, Mich.	10	2	—
Bayard, Andre, Paris, France	4	7	—
Beatrice, Niagara Falls, N. Y.	2	3	—
Beatty, Dorothy D., Chambersburg, Pa.	22	52	—

Name	E	S	P
B			
Beatty, Robert R., Charlotte, N. C.	10	13	—
Bender, Mildred Shull, Chambersburg, Pa.	21	56	—
Bender, Oriska H., Mentone, Calif.	2	3	—
Benson, E. Dorothy, Montreal, Canada	2	—	3
Benzel, John, Covina, Calif.	2	3	—
Berg, Dr. Owen C., Wichita Falls, Texas	6	10	—
Berry, Harold E., Wellesley, Mass.	15	37	—
Bibel, John, Culver City, Calif.	7	11	—
Biedel, Dr. C. W., Bremerton, Wash.	11	17	—
Biedel, Barrie H., Wheat Ridge, Colo.	22	39	—
Bigelow, John M., Oakland, Calif.	8	11	—
Bittman, Florence R., Jamaica, N. Y.	5	7	—
Blackie, Kenneth F., Los Angeles, Calif.	4	6	—
Blakesley, Sam G., Merced, Calif.	29	90	—
Blight, Arthur Jarvis, Ont., Canada	5	5	—
Blome, Jean D., Albany, Calif.	11	14	—
Bonne, Dr. Frank H., Hamilton, Ont., Canada	4	5	—
Booth, H. R., Petaluma, Calif.	13	29	—
Bothe, Hans, Riverside, Calif.	2	3	—
Bourne, Edward H., Penfield, N. Y.	20	28	12
Bowen, Gladys, Portland, Ore.	3	4	—
Boyd, Eileen M., Toronto, Canada	8	17	—
Boyd, George D., Toronto, Canada	3	7	—

Name	E	S	P	Name	E	S	P	Name	E	S	P
Westmark, Mautritz V., Minneapolis, Minn.	11	18	—	Wilson, Cecil L., Glendale, Calif.	2	2	—	Wright, W. Z., Blue Island, Ill.	8	11	—
Whitaker, Claire D., Piedmont, Calif. ...	8	10	—	Winick, Dr. Gilbert, Port Chester, N. Y. ...	12	17	—	Wyman, Henry W., Rye, N. Y.	6	7	—
White, Burdette E., Perris, Calif.	26	85	—	Wimpey, Adin B., Santa Anna, Calif. ...	10	21	—	Y			
Whitehead, James C., Leeburg, Pa.	3	5	—	Wolf, Paul J., Putnam Valley, N. Y.	18	35	—	Z			
Whyte, James W., Brilliant, Ohio	2	1	1	Wood, Frances R., Montclair, N. J.	3	4	—	Youngs, Frank L., Pittsfield, Mass.	2	—	3
Wilcox, Wesley, Normal, Ill.	11	18	—	Wood, Frank H., Lincoln, Mass.	5	—	8				
Williams, D. E., Porterville, Calif.	8	20	—	Wood, Walter F., Montreal, Que., Canada	7	7	—				
Williams, David H., Owego, N. Y.	3	—	5	Wood, Walter W., Toledo, Ohio	2	2	—	Zakany, Ing. Jose Lorenzo, Mexico City, Mexico	14	20	—
Williams, Muriel Voter, Lexington, Mass.	7	15	—	Woodie, Edmund A., Natick, Mass.	23	59	—	Zelenka, Frank G., LaGrange Park, Ill. ...	4	5	—
Williamson, Virginia, Lyndhurst, N. J. ...	16	24	—	Woods, Robert S., Covina, Calif.	3	7	—	Ziegler, Louis B., San Jacinto, Calif. ...	29	78	4
Willmoth, Dr. M. E., San Pedro, Calif. ...	3	3	—	Wren, William A., Newport, Ohio	21	32	—	Zirinsky, Daniel, Brooklyn, N. Y.	4	6	—
Willson, Dr. James H., West Orange, N. J.	18	26	—	Wright, William M., San Diego, Calif. ...	19	46	—	Zirngibl, Rudolph, Rochester, N. Y.	19	34	—

Who's Who in Pictorial Photography

1958

Compiled By

Ken Willey

701 Fifth Street,
Lyndhurst, New Jersey.
(No. American Section)

Rhyna Goldsmith

21-20 78th Street,
Jackson Heights, New York.
(Overseas Section)

During the past year, a total of 142 International Pictorial Print Exhibitions came to the attention of, and were reviewed by the Pictorial Division Salon Board. Of these, thirty were not approved for various reasons. The remaining 112 shows met, or exceeded minimum PSA requirements, and were granted final Pictorial Division approval. Forty four of these approved Salons were awarded a "Star Rating" for performances, *OVER AND ABOVE*, the minimum standards. These may be identified by the symbol (★) after the name of the exhibition.

Listed below are the names and records of 1537 individual exhibitors who were successful in having prints accepted in two or more PSA approved exhibitions. Of this total, 1164 are Overseas exhibitors and 373 are North American.

This year, for the first time, Color Prints are not included in our Pictorial Division compilations, a separate "Who's Who in Color Prints" however will be found elsewhere in this issue.

Any suggestions or inquiries will be welcomed by the compilers, and should be addressed to the respective compiler involved, as listed above. Any apparent discrepancies in individual records, should be called to the attention of the compiler. Such inquiries should be accompanied by the exhibitors complete record as shown on his or her own personal files.

The complete listing of all approved Salons, together with "Star" designations follows.

Alicante, Amsterdam, Antwerp, Argentina, Arizona (★), Artosa, Baltimore, Barcelona, Bath, Biella, Birmingham, Bordeaux, Boston (★), Budapest, Buenos Aires, Calgary, Cape Town (★), Cavalcade (★), Charleroi (★), Chicago (★), Chile (★), Cincinnati (★), Copenhagen, Cuba, Des Moines, Detroit (★), Doncaster, Edinburgh (★), Edmonton, Falmouth, Finger Lakes, Fresno (★), Genoa (★), Ghent, Handsworth, Hertford, Hong Kong (★), Ilford, Illinois State Fair (★), Jackson (★), Kings Lynn, Kortrijk, Laurel (★),

Lea Valley, Leverkusen, Lincoln, Linz-Donau, Lisbon (★), Los Angeles, Louisville, Luxembourg, Marine, Melbourne (★), Memphis, Mexico, Midland, Milwaukee (★), Minehead, Mocambique (★), Montreal, Mysore, Nairobi, Nanaimo (★), Newark (★), Newcastle (★), Oregon State Fair, Orlando, Oshkosh (★), PSA, PSSA (★), Pittsburgh (★), Pondicherry, Portland, Puyallup (★), Queenstown, Richmond, Rio de Janeiro (Assoc. Brasil Foto), Rochester (★), Rosario, Royal, Run-corn, Sacramento (★), San Bernardino (★), San Jose (★), Scottish, Seattle (★), Singapore, South African (★), South Shields, Southwest (★), Springfield (Mass.), Springfield (Ohio), Sydney (★), Teaneck (★), Toronto, Trowbridge, Turin, Uitenhage (★), Uruguay (★), Valparaiso (★), Vancouver, Wervik, Western England, Whittier (★), Wilmington (★), Winnipeg (★), Wisconsin State Fair, Witwatersrand (★), Yakima, Yolo County (★), Zadar, Zaragoza.

North American Section UNITED STATES AND CANADA

Name and Address	E	P
A		
Adams, Elmore C., San Francisco, Cal.	4	11
Amos, James L., Baltimore, Md.	2	2
Anderson, K. R., Ross, Cal.	4	7
Arai, Clarence T., Seattle, Wash.	3	3
Armstrong, J. Elwood, Detroit, Mich. ...	12	36
Arnold, Gerald A., Menasha, Wisc.	2	2
B		
Bacon, William A., Jackson, Miss.	18	36
Ballentine, Grace, Upper Montclair, N. J. ...	22	44
Bamford, Chas. F., Portland, Ore.	3	3
Barker, Henry W., Glenbrook, Conn.	2	5
Barnett, Edith, Birmingham, Ala.	3	4
Barnett, Ed Willis, Birmingham, Ala.	44	66
Barrett, Margery, Adams, Mass.	35	50
Barrett, Wm. J., Adams, Mass.	20	45
Baumgartner, Martin, Ferndale, Mich.	2	2
Bealmeier, James L., Jr., Baltimore, Md. ...	3	7
Beck, Henry J., Queens Village, N. Y.	4	6
Benson, E. Dorothy, Montreal, Quebec ...	4	6
Bentley, Percy, Vancouver, B. C.	2	5
Berry, Albert, Livonia, Mich.	10	15
Besemer, A. M., Cupertino, Cal.	16	29
Best, Darrell M., Portland, Ore.	2	4
Bethel, Gerald L., Gardena, Cal.	15	24
Bigley, Don, Alta Loma, Cal.	2	2
Biringer, Joe, Dearborn, Mich.	15	35
Bittman, Florence, Jamaica, N. Y.	4	6
Blythe, J. E., Toronto, Ont.	3	5
Bodine, A. Aubrey, Baltimore, Md.	33	90

Name and Address	E	P
C		
Cahan, Elwis, Great Falls, Mont.	2	2
Caldwell, John T., Jackson, Miss.	30	60
Campbell, Leslie, Belchertown, Mass.	2	5
Canaday, Ruth, Tulsa, Okla.	3	3
Cantelmo, Gus, Nutley, N. J.	3	5
Caron, Blossom, Westmont, Que.	2	5
Carroll, Anthony, Syracuse, N. Y.	2	3
Carr, Willard H., Rosbury, Conn.	26	42
Case, Walter, El Paso, Tex.	17	33
Chambers, S. D., Port Arthur, Tex.	8	12
Clark, Everett F., Ridgewood, N. J.	15	24
Cleveland, Alice S., Los Angeles, Cal. ...	2	6
Cleer, Paul E., San Diego, Cal.	2	2
Clough, Paul C., Baltimore, Md.	20	24
Coble, Russell, Ashbury Park, N. J.	6	11
Cochran, C. F., Chicago, Ill.	4	6
Coenen, Virgil H., Roseville, Calif.	4	7
Conklin, Mrs. F. R., Brantford, Ont.	6	10

Name and Address	E	P
D		
Conway, W. P., Short Hills, N. J.	47	84
Conwell, William J., Elwood, Ind.	2	3
Cooper, M. D., San Diego, Cal.	2	3
Cornwall, James E., Highland Park, Mich. ...	3	6
Corrigan, John J., West Englewood, N. J. ...	2	3
Coursen, Catherine, East Orange, N. J. ...	13	25
Crary, C. J., Warren, Pa.	7	10
Crewson, A. L., Cornwall, Ont.	2	2
Cross, Lyall F., Detroit, Mich.	4	10
Cucksey, C. K., Chatham, Ont.	5	7
Current, Ira B., Binghamton, N. Y.	2	3
Curtis, Hubert E., Davenport, Iowa	9	16
E		
Dahlby, Glenn E., Evanston, Ill.	3	7
Dahlgren, Wm., Chicago, Ill.	3	6
Daniel, Robt. E., Seattle, Wash.	11	15
Davis, E. V., Oklahoma City, Okla.	23	28
Davis, Ralph A., Brooklyn, N. Y.	6	8
Deaderick, Moreland M., Carpinteria, Cal. ...	3	10
Dean, Jesse W., Richmond, Va.	9	12
De Housse, Amos, Detroit, Mich.	3	6
DeLaney, Drake, Montclair, N. J.	13	26
Derbes, C. Jerry, Jackson, Miss.	19	45
DeWolf, Nicholas, Boston, Mass.	4	4
Deiter, Chas. F., Los Angeles, Cal.	15	23
Dodd, Ernie, Fresno, Cal.	3	5
Downs, Robt. F., Summit, N. J.	50	96
Dragon, Michael R., Dearborn, Mich.	8	11
Dragon, Rosaline G., Dearborn, Mich.	12	26
Duncan, James T., Livermore, Cal.	2	3
E		
Eberhard, Lawrence E., West Caldwell, N. J.	2	2

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Elwell, Jean, Detroit, Mich.	11	18	Kelly, John A., Chicago, Ill.	8	17	Ralkowski, Stanley, Seattle, Wash.	2	2
Emanuelson, Conrad R., Chicago, Ill.	17	30	Kendall, Marie D., Dana Point, Cal.	10	18	Ruch, John H., Orlando, Fla.	20	46
Erickson, Harry, Muskegon, Mich.	10	14	Kendall, R. V., Dana Point, Cal.	11	14	Rawson, Harry H., Spokane, Wash.	5	11
F			King, Barton, Niagara Falls, N. Y.	11	23	Ray, John, Glendale, Calif.	4	6
Farrington, Ted, Chicago, Ill.	14	23	Kingman, Russell B., Orange, N. J.	7	9	Reese, Cliff, Hagerstown, Ind.	8	9
Faught, Francis Ashley, Philadelphia, Pa.	2	3	Kipnis, Samuel W., Chicago, Ill.	15	25	Reinicke, Bruno C., Manitowoc, Wis.	13	29
Feldworth, Leo, Santa Monica, Cal.	3	3	Klintworth, C. Verne, Tampa, Fla.	2	6	Reynolds, John S., Decatur, Ill.	7	12
Fife, Ollie, Alexandria, Va.	7	17	Kloubec, Edw. F., Cedar Rapids, Iowa	80	136	Rieber, G. Fred, Puyallup, Wash.	4	9
Firth, Caryl R., Trappe, Md.	7	12	Kohout, John, Berwyn, Ill.	2	2	Rider, Jay M., Okla. City, Okla.	3	5
Fish, John, Trappe, Md.	5	9	Kollas, Jos. E., Hood River, Ore.	2	3	Robbins, Evelyn M., Springfield, Ill.	2	2
Fishman, Milton N., Detroit, Mich.	51	90	Krimke, Jerome P., Eatontown, N. J.	2	4	Roberts, Chester L., Glendale, Calif.	2	4
Fix, Fred W., Jr., Chicago, Ill.	3	4	Kuhlis, John J., Athens, Ala.	7	9	Robinson, Carl W., Springfield, Ill.	5	7
Flores, Rudolph G., Los Angeles, Cal.	11	21	Kuhlmann, Mrs. Harold, Okla. City, Okla.	15	33	Rockwag, Oliver, Los Angeles, Cal.	2	3
Foster, Laffie, The Dalles, Oregon	2	4	Kuhs, M. L., Green Bay, Wisc.	6	12	Roeder, Charles, Chicago, Ill.	5	7
Frost, Rex, Toronto, Ont.	22	45	L			Rogers, Alice N., San Diego, Cal.	5	10
G			Lambert, Chas. L., Oxford, Ohio	3	7	Romig, O. E., Pittsburgh, Pa.	2	4
Gaboury, Marcel, Montreal, Que.	2	4	Lamminen, Felix W., Waterbury, Conn.	5	7	Rose, Robt. J., Calgary, Canada	2	3
Galloway, J. Wallace, Edmonton, Alta.	13	38	Larkin, Jas. S., Jr., Birmingham, Ala.	11	17	Rosin, Ira, Cleveland, Ohio	7	9
Gedney, Ray, Chicago, Ill.	4	7	Larson, John W., Bismark, N. D.	4	6	Ross, Col. James W., San Francisco, Cal.	19	36
Gibson, Geo. M., Upland, Cal.	2	2	Lee, Wellington, New York, N. Y.	96	236	Rowland, William M., Bakersfield, Cal.	4	9
Gilham, Jos., Brooklyn, N. Y.	2	5	Lehmbeck, Gilbert R., Harper Woods, Mich.	9	18	Rugg, J. S., Wilmington, Del.	2	2
Goldman, Robt. J., Glen Head, N. Y.	6	14	Lemere, Bosworth, Carpinteria, Cal.	12	17	Rush, Henry L., Shreveport, La.	2	3
Goldsmith, Rhyna, Jackson Hts., N. Y.	18	30	Letts, Evelyn, San Francisco, Cal.	2	2	Rust, Delbert, Dayton, Ohio	3	4
Goldsmith, Simon, Jackson Hts., N. Y.	17	27	Levenson, J. N., Brooklyn, N. Y.	33	81	Ryan, Arthur A., Ancaster, Ont.	3	8
Gore, Challiss, Orinda, Calif.	4	11	Lewis, Edwin W., Riverside, Conn.	3	4	Rybski, A. J., Jr., Lake Charles, La.	2	4
Graham, R. Chalmers, Pasadena, Calif.	29	57	Linelaugh, Robt. J., Jacksonville, Ill.	3	3	Ryffer, Henry W., San Diego, Cal.	4	8
Gray, Larry, St. Louis, Mo.	7	10	Lipson, Elliot N., Detroit, Mich.	19	54	S		
Greene, Ronald A., Laguna Beach, Calif.	28	89	Lish, Bud, Hewlett, N. Y.	36	63	Scharlin, Van S., W. Hempstead, N. Y.	3	5
Gregory, Lloyd, Dallas, Texas	6	9	Litzel, Otto, New York, N. Y.	44	100	Schmidt, Frederick, San Antonio, Texas	4	7
H			Lookanoff, Victor A., Detroit, Mich.	5	12	Schmidt, Martin J., Chicago, Ill.	38	77
Haberman, Samuel P., New York, N. Y.	13	17	Luckhardt, Caroline S., Arvin, Cal.	2	3	Schott, Bessie, Wichita, Kan.	4	7
Haffer, Virna, Tacoma, Wash.	18	32	Luna, Chas. J., Medfield, Mass.	34	73	Schott, Henry, Wichita, Kan.	10	16
Haist, Grant M., Rochester, N. Y.	70	168	Luxon, Ken, Detroit, Mich.	3	5	Schwartz, Al, New Rochelle, N. Y.	2	6
Hall, Col. Fayette, APO Seattle, Wash.	24	40	Lynch, Jack, Laurel, Miss.	7	14	Seaulley, Geo. C., Mico, Texas	6	9
Hall, Shirley M., San Marino, Cal.	29	69	M			Sherry, J. Ivan, Toledo, Ohio	30	46
Hall, T. S., Los Angeles, Cal.	5	8	Maddalena, Gino, St. Martin, Quebec	8	12	Shwayder, King D., Detroit, Mich.	18	28
Hamilton, Mrs. Happy, Old Greenwich, Conn.	19	27	Mallas, William, West Orange, N. J.	11	21	Sieger, Barbara Merriam, Pearl River, N. Y.	13	24
Hampfer, Gottlieb, Kennett Square, Pa.	2	5	Mansfield, Carl, Bloomingdale, Ohio	64	137	Siegfried, Mrs. Wm. J., New York, N. Y.	2	3
Hankins, Fred M., Taft, Cal.	65	151	Markley, Edw. A., Detroit, Mich.	2	3	Simoni, Henry, Petaluma, Cal.	23	43
Hankins, Adele, New York, N. Y.	5	5	Markley, Frank C., Rivera, Calif.	15	31	Sinclair, Olga H., San Francisco, Cal.	13	24
Hansen, Irene, San Francisco, Cal.	4	4	Martin, Thomas W., New York, N. Y.	3	7	Skita, Victor, New York, N. Y.	34	64
Harpster, Harry L., Salt Lake City, Utah	4	8	Matsick, Albert, Streator, Ill.	3	4	Smith, Tom, Somerset, Ky.	6	11
Harrison, Florence, M., Redondo Beach, Calif.	23	47	Mayer, Edmund V., New York, N. Y.	19	34	Smith, Charles H., Arcadia, Cal.	20	37
Hartig, Karl, Havertown, Pa.	5	6	Mechem, Catherine, Wynnewood, Pa.	6	7	Smith, Charlotte B., Seattle, Wash.	2	3
Hartley, Harry, McAllen, Tex.	14	42	Meneghelli, Hugo, Cuyahoga Falls, Ohio	14	28	Smith, Dorothy Marie, Seattle, Wash.	2	8
Hartman, Howard, Waukesha, Wisc.	34	67	Metz, O. F., El Paso, Texas	2	3	Smith, James T., Avenue, N. Y.	10	12
Harvey, Walter E., La Mesa, Cal.	2	3	Meyn, Kenneth K., Huntington, N. Y.	14	28	Smith, Lawrence J., Oak Park, Ill.	2	2
Hauglund, Joseph, Brooklyn, N. Y.	40	77	Middleton, W. E. K., Ottawa, Ont.	2	2	Snover, J. Fred, Memphis, Tenn.	2	3
Hayashi, Albert M., Chicago, Ill.	13	25	Miller, Eugene, Kearny, N. J.	2	2	Snyder, Karl R., Mt. Vernon, Ohio	3	4
Hecht, Alfred W., Brooklyn, N. Y.	23	31	Miller, Lowell, Rochester, N. Y.	3	6	Soek, Nate, Providence, R. I.	2	2
Heim, R. B., Orlando, Fla.	26	55	Miner, Henry C., Jr., Old Greenwich, Conn.	11	15	Soron, Henry, Arlington, Mass.	4	7
Heim, Jane, Orlando, Fla.	26	57	Montgomery, John P., Jr., Orlando, Fla.	30	81	Sponhaltz, Burt, Okla. City, Okla.	11	12
Heller, Frank J., Bartlesville, Okla.	4	7	Mounsey, Yseult, Montreal, Que.	5	16	Stanford, James R., Olympia, Wash.	2	3
Hennion, Nestor E., Monongahela, Pa.	3	8	Mulligan, Tom, Redondo Beach, Cal.	2	3	Stanley, David M., Paducah, Ky.	2	3
Hermann, Lionel E., Philadelphia, Pa.	4	4	Murphy, Nelson L., Washington, Pa.	19	32	Stark, Boyd E., Chicago, Ill.	15	27
Hill, Gilbert, Okla. City, Okla.	23	32	Murray, Omar E., Baltimore, Md.	3	4	Starkins, Robert W., Rochester, N. Y.	5	5
Hill, Louise, Okla. City, Okla.	11	15	McGraw, Frederick, Grosse Pt., Mich.	3	4	Steiner, Elmer L., Burbank, Cal.	26	65
Hirsch, Mahlon, Fairview, Pa.	37	74	McLaughlin, John D., Seattle, Wash.	2	6	Struck, Karl, Springfield, Ill.	4	6
Hogan, Clark, Oklahoma City, Okla.	24	40	McVie, Jas. A., Victoria, B. C.	21	46	Super, John W., Detroit, Mich.	14	39
Hollis, Fred J., Vancouver, B. C.	6	8	N			Swenson, Charles F., Fort Worth, Texas	2	2
Holmberg, J. C., Tulsa, Okla.	2	2	Neumann, Helen, Detroit, Mich.	25	36	Swenson, Pelle Pete, Aldergrove, B. C.	36	55
Holt, Agnes M., Phoenix, Ariz.	12	15	Newhall, Elbridge G., Santa Barbara, Cal.	2	5	Szaberenyi, George, Rochester, N. Y.	10	14
Holtman, Erwin J., Toledo, Ohio	2	6	Nielas, Robt. L., Seattle, Wash.	6	7	Szpal, Martin, Santa Monica, Cal.	3	6
Homan, Clarence, Chicago, Ill.	2	2	Noftinger, Frank A., Roanoke, Va.	3	5	T		
Hyman, Alfred, Rochester, N. Y.	7	14	Noma, Yoshio, Seattle, Wash.	3	5	Taylor, William Palmer, Hamilton, Ohio	2	3
I			O			Thorek, Max, Chicago, Ill.	8	9
Igersheimer, Alice, Brookline, Mass.	14	22	Ochtman, Leonard, Jr., Ridgewood, N. J.	5	8	Thurston, Len A., Detroit, Mich.	3	6
Istvanffy, Denes G., Billings, Mont.	4	6	Oehl, Art H., Winnetka, Ill.	10	18	Tidridge, Lionel J., Windsor, Ont.	2	4
J			O'Hagan, Ada., Cincinnati, Ohio	2	4	Timme, Victor F., Chicago, Ill.	30	42
Jacobs, Alex., San Francisco, Cal.	24	44	P			Timms, Ernest E., Detroit, Mich.	2	3
Jacobs, Edw., San Francisco, Cal.	43	72	Padua, Innocencio E., Los Angeles, Cal.	20	44	Titterton V. Raymond, Peterborough, Ontario	8	10
James, Thomas G., Jackson, Miss.	2	4	Parker, Geo. W., Albany, N. Y.	9	15	Traeumer, George, Mathews, Ala.	3	3
Jenkins, John S., Kansas City, Mo.	4	4	Parker, Louis J., Rochester, N. Y.	9	24	Tubby, Elizabeth A., Greenwich, Conn.	10	12
Jenks, Stella, Chicago, Ill.	8	17	Parry, Alicia H., Syracuse, N. Y.	13	23	Tubby, William B., Jr., Greenwich, Conn.	10	13
Johnson, Chas., Arlington, N. J.	3	5	Pedler, Samuel, Jr., San Diego, Cal.	21	34	Turnbill, Wm. J., Montreal, Que.	4	9
Johnson, Jas. T., Santa Barbara, Cal.	3	7	Peters, Lester, Washington, D. C.	36	79	Turner, Carol C., Memphis, Tenn.	5	8
Johnson, Julius, Jr., Chicago, Ill.	22	47	Pfannekuchen, Otto, Ritzville, Wash.	7	11	Tyler, Henry W., Des Moines, Iowa	13	29
Jones, Curtis R., Laurel, Miss.	4	9	Pfisterer, Chas. A., Lancaster, Pa.	5	6	Tyler, Truman W., Los Angeles, Cal.	2	4
Jordy, Florence, Melbourne Beach, Fla.	2	4	Pleterski, Roland, New York, N. Y.	2	2	U		
Jossy, Wilfred E., Bend, Ore.	9	16	Plumer, Elizabeth Grier, New Castle, N. H.	4	5	Underwood, Arthur M., Rochester, N. Y.	12	37
Jouett, Clinton B., Santa Barbara, Cal.	5	6	Pool, Gertrude L., Palo Alto, Calif.	25	46	Unruh, Alvin B., Wichita, Kans.	43	81
Juras, Fritz, Fontana, Cal.	6	10	Q			V		
K			Quiner, Claire, San Lorenzo, Cal.	2	2	Valentine, R. R., Erie, Pa.	61	124
Kaller, Harold M., Meriden, Conn.	20	46	R			Van Allen, William L., Bend, Ore.	13	20
Kalman, Bela, Chicago, Ill.	10	13	Ralkowski, Stanley, Seattle, Wash.	2	2	Van Blaricum, Arthur, N. Arlington, N. J.	2	4
Kao, Shu-Koo, Pittsburgh, Pa.	3	4	Ruch, John H., Orlando, Fla.	20	46	Vance, C. W., Steubenville, Ohio	4	5

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P			
Videtta, Michael, Lynn, Mass.	2	3	AUSTRIA						Hagon, Ferdinand, Montigny-le-Tilleul ..	2	5
Vondell, John, Amherst, Mass.	2	6	Albrecht, Willy, Linz	3	4	Hendricks, Arthur C., Brussels	3	4	Huyers, Flor, Duffel	3	3
W			Almesberger, Karl, Linz	4	7	Kockaerts, R. F., Brussels	2	2	Langerock, Paul, Louvain	3	3
Waddle, Harry L., Port Dover, Ont.	40	85	Berger, Rudolph Herbert, Vienna	3	4	Mariman, Albert, Hamme	14	20	Materne, Rene, Brussels	2	3
Wagner, G. H., Omaha, Neb.	39	68	Bruckmuller, Anton, Linz	3	3	Michel, Robert, Marchienne-au-Pont ..	3	4	Michiels, Henri P., Brussels	4	4
Wagner, H. W., Worcester, Mass.	4	10	DePaoli, Karl, Innsbruck	2	2	Minette, Robert, Brussels	7	7	Moers, Karel, Antwerp	6	9
Walasek, Otto F., Zion, Ill.	12	18	Dreher, Armin, Dornbirn	4	7	Neuwels, Freddy, Brussels	10	14	Nivelles, Edgar, Brussels	2	3
Walker, Forrest T., Kansas City, Mo.	12	17	Droby, Kurt, Vienna	2	3	Nuyens, A., Schoten	3	4	Omer, Denev, Kortrijk	9	12
Wallin, Ann, Edgartown, Mass.	2	3	Dutler, Franz, Linz	3	5	Pagniez, Jean, Brussels	7	11	Paulwels, Emile G., Kortrijk	5	5
Walter, Armin, London, Ont.	2	4	Fischer, Herbert, Gmunden	2	2	Pawels, Joseph, Vilvorde	2	2	Peters, Victor, Seraing	3	3
Watson, Alice, Ottawa, Ont.	5	10	Fischer, Leopold, Vienna	49	89	Petty, Camille, Brussels	9	16	Philippi, Frank, Antwerp	2	3
Watt, Hugh B., Chicago, Ill.	15	35	Furnweger, Gunther, Steyr	2	2	Pieters, Joseph, Hamme	3	3	Pietera, Joseph, Charleroi	2	5
Wehler, Irma W., Detroit, Mich.	2	5	Grossauer, Michael, Waidhofen	3	4	Populaire, Roger, Charleroi	2	5	Putmans, Maurice, Brussels	3	3
Weber, Rennie L., Santa Monica, Cal.	4	7	Heiber, Eduard, Wilhelmsburg	2	2	Renson, Franz, Liege	7	9	Rottiers, Lucien, Hamme	7	8
Weisenburger, Henry F., Waltham, Mass.	13	29	Hochmayer, Gottfried, Vienna	2	3	Rys, Stephan, Brussels	2	2	Scut, Edgar, Leopoldsdorf	2	2
Wensel, W. C., Oak Park, Mich.	9	16	Hoff, Kurt L., Linz	2	4	Sey, Oscar, Ypres	3	4	Sonneville, Marcel, Brussels	6	6
Whitehouse, T. V., San Diego, Cal.	37	97	Jahoda, Kurt, Vienna	2	2	Sonneville, Marcel, Brussels	6	6	Sterken, Joseph, Ghent	2	4
Widder, Eileen, Forest Hills, N. Y.	28	50	Jurenda, Franz, Vienna	2	2	Strick, Emile	2	4	Tack, Julian, Ghent	2	3
Wiles, Tom, Princess Anne, Md.	2	3	Kastner, Richard, Linz	2	3	Taskin, Jean	2	2	Terwagne, Mlle. Gilberte, Mont-sur- Marchienne	2	4
Wilkins, Lewis M., Chicago, Ill.	28	43	Kees, Erich, Graz	6	8	Van Audenrode, H., Merksien	2	2	Van Bocquast, Andre, Brussels	9	10
Willey, Ken, Lyndhurst, N. J.	48	102	Kogler, Remigius, Linz	5	12	Van Cotthem, Karel, Lokeren	3	3	Vandenbussche, Mme., Antwerp	2	2
Williams, David H., Owego, N. Y.	4	5	Kolterer, Dr. Arnold, Graz	5	5	Vanden Eynde, Jean, Brussels	7	7	Van Derhegghen, Alois, Gentbrugge ..	6	8
Wing, Emily, Englewood, N. J.	5	6	Konig, Harry, Graz	4	4	Van de Wyer, Dr. Maurice, Antwerp ..	11	12	Van Driessche, Jean E., Kortrijk	17	20
Wing, Mary Catherine, San Diego, Cal.	2	3	Korner, Erich, Vienna	17	25	Van Puyvelde, Charles, Hamme	2	4	Van Steenkiste, Raoul	2	2
Wippert, Gretchen M., El Monte, Cal.	25	55	Liebermann, Hans, Vienna	8	13	Verbruggen, Rene, Kessel-Lo	7	8	Verhugt, Frans, Tienen	4	4
Wolff, W. M., Broadview, Ill.	4	6	Morwald, Franz, Innsbruck	2	2	Vetraino, J., Uccle	4	5	Wellens, Georges, Lierre	2	2
Wood, Frank H., Lincoln, Mass.	3	6	Muller, Hans, Vienna	6	6	Wissels, J. J., Liege	7	12	Wyballe, Jerome, Wervik	8	10
Wood, Walter F., Montreal, Que.	41	70	Obrovsky, Emil, Vienna	14	25	Xhardez, Gaston, Brussels	2	3	Zingher, Maurice, Brussels	5	8
Woodburn, William L., Bloomfield, N. J.	5	7	Pavelka, Josef, Kufstein	2	3	BRAZIL					
Worthen, M. Jack, Appleton, Wis.	3	4	Perneger, Josef, Vienna	4	5	Albuquerque, Francisco, Sao Paulo	3	3	Aragao, Humberto L. de, Aracaju	4	5
Wright, Wilbur F., Orlando, Fla.	12	27	Petrovitch, Rudolf, Innsbruck	2	3	Aszman, Akos, Rio de Janeiro	7	11	Aszman, Ferenc, Rio de Janeiro	5	6
Y			Piringer, Karl, Vienna	12	26	Aszmann, Francisco, Rio de Janeiro ..	13	37	Baptista, Wilson, Belo Horizonte	2	2
Yarrows, Paul D., Detroit, Mich.	32	73	Pohl, Ervin, Graz	5	5	Barbosa, Luis C. B., Niteroi	2	2	Berger, Ricardo, Porto Alegre	2	2
Yalissve, Martin B., Wilmington, Del.	3	4	Radler, Alfred, Vienna	3	3	Calheiros, Pedro, Rio de Janeiro	15	26	Cappello, Heros, Sao Paulo	2	2
Z			Rosenberg, Herbert, Graz	13	16	Celso, Oliva, Aracaju	7	7	Costa, Valdo E. da, Rio de Janeiro ..	2	3
Zellermayer, Heinz, New York, N. Y.	4	4	Rottensteiner, Karl, Vienna	6	6	Fellet, Hugo, Niteroi	4	4	Ferreria, Hugo, Aracaju	14	19
CANAL ZONE			Schirmer, Herbert, Innsbruck	2	4	Fonseca, Jose, Aracaju	6	7	Fortes, Lelio, Aracaju	5	5
Kaufer, Louis, Panama	3	4	Schuster, Eckard, Graz	8	13	Gasparian, Gaspar, Sao Paulo	9	13	Giro, Marcel, Sao Paulo	4	4
CUBA			Schwaighofer, Hermann, Innsbruck ..	2	3	Gomes, Luis O. V., Belo Horizonte ..	2	2	Guadir, Elias J., Porto Alegre	3	6
Dominguez, Juan A., Havana	6	8	Soyka, Gottfried, Vienna	33	64	Hofmann, Luis Carlos, Rio de Janeiro ..	2	3	Lecocq, Jean, Sao Paulo	3	3
Figueroa, Jorge, Havana	18	24	Stanek, Heinrich, Vienna	44	74	Leucht, Jorge A., Rio de Janeiro	2	3	Martinez, Alberto J.	2	2
Rodriguez-Antes, Abelardo, Havana	13	20	Steinwendtner, Franz, Bad-Hall	2	3	Mendes, J. J., Rio de Janeiro	2	5	Morais, Sylvio C., Rio de Janeiro	12	23
MEXICO			Sulke, Rudolf, Vienna	2	5	Rei, Edgar, Niteroi	2	2	Ribiero, Jose C., Rio de Janeiro	2	2
Ampudia, Manuel, Mexico City	29	40	Ullrich, Franz, Vienna	5	8	Rosenbauer, Stefan, Rio de Janeiro ..	4	8	Salvatore, Eduardo, Sao Paulo	3	3
Perez, Carlos T., Mexico City	10	13	Varga, Karolyi, Vienna	2	3	Santos, Joao B. dos, Barretos	2	2	Sato, Ejiryo, Sao Paulo	6	6
Rozel, Juan Martinez, Mexico City	9	11	Waschel, Adolf, Vienna	3	3	Silva, Alvino, Rio de Janeiro	2	2	Silva, Ivo F. da, Sao Paulo	4	5
Overseas Section			Wicpalek, Dr. Heinrich, Linz	3	4	Silva, Paulo P. da, San Paulo	7	12	Vidigal, Amaro E., Belo Horizonte ..	6	8
ARGENTINA			Winklehner, Josef, Vienna	5	6	CHILE					
Garcia-Alvarez, Alberto, Buenos Aires ..	2	2	Wolensky, Gustav, Vienna	7	8	Fernandez, Juan Palacios, Valparaiso ..	2	4	Gumiel-Fernandez, Julian, Santiago ..	5	10
Garcia-Rios, Dr. Juan A., Salta	3	4	Zoufaly, Josef, Vienna	6	7	Moya-Ramirez, Roberto, Rancagua	2	3			
Grellaud, Alejo, Buenos Aires	2	4	BELGIUM								
Heinrich, Annemarie, Buenos Aires	11	18	Albert, Lucien, Brussels	2	2						
Laboranti, Francisco A., Buenos Aires ..	2	2	Amed, Michel, Brussels	2	3						
Lipses, Luis A. O., Buenos Aires	4	4	Annot, Simonne	4	5						
Mata-Lastra, Dr. Julio E., La Plata	3	3	Arenber, Princess E. d', Brussels	2	3						
Otero, Pedro, Buenos Aires	2	2	Baeckert, Mme. R., Louvain	5	5						
Picot, Jorge S., Buenos Aires	11	21	Berges, Jaak	2	2						
Spika, Jose German, Buenos Aires	3	4	Bevernage, Roland, Kortrijk	2	4						
Svibel, Aaron, Buenos Aires	2	2	Block, Rene, Merksien	2	2						
Tobino, Emilio	2	5	Boeckstyns, Willy, Antwerp	2	3						
Vallacco, Domingo T., Buenos Aires	5	9	Bonnaventure, Philippe, Brussels	20	43						
Vera, Francisco, Buenos Aires	5	6	Borenbergen, J. B., Berchem	2	3						
Wolk, Abraham, Bahia Blanca	6	10	Bouquiaux, Jacques, Brussels	9	15						
Wolk, Alejandro, Bahia Blanca	34	53	Clas, Louis, Berchem	6	8						
AUSTRALIA			Clits, Georges, Anderlecht	2	2						
Aston, Kevin, N. Bankstown	2	2	Cuytens, Jose, Malines	2	2						
Cheung, Dick, Sidney	2	2	Collin, Jean, Ensalval	2	3						
Cleveland, Harry, Melbourne	4	6	Cornil, Francois, Brussels	4	7						
Dundas, Kerry, Sydney	2	5	Coudyzer, Romain, Brussels	5	6						
Flack, Geo. R., Melbourne	3	3	Crabbe, Francis, Kessel-Lo	4	4						
Friend, Lawrence, Sydney	2	4	Cuyvers, Frans	2	2						
Gray, Allen G., East Coburg	27	41	De Batsellier, R., Ypres	6	7						
Hawke, Leigh W., Melbourne	3	7	De Becker, Jacques, Brussels	4	4						
Hopkins, J. R., Gisborne	2	4	De Bie, A., Aalst	2	2						
Ikin, Norman A., Melbourne	2	2	De Bondt, Mlle. Juliette, Brussels ..	7	15						
Jackson, Cyril, Beja, NSW	2	2	De Bonnet, Marcel, Hamme	2	3						
Kos, Fritz, Perth	2	2	De Coninck, Marcel, Zvevegem	7	11						
Mumblby, L. P., Melbourne	2	4	De Deglin, Robert, Brussels	2	2						
Noble, Cliff, Sydney	2	2	De Grove, A., Vilvorde	6	9						
Potts, A. V., Langborne Creek	2	2	De Liege, Jean, Brussels	5	9						
Rotherham, Edward R., Caulfield	3	3	De Loz, Dr. Albert, Brussels	3	3						
Scruse, Thomas A., Brisbane	10	12	De Loz-Biard, Mme. Rosa, Brussels ..	6	8						
Szezepanski, Joseph, Mt. Eliza	3	6	De Munter, Pater Longinus, Lokeren ..	2	3						
			De Roover, H. P., Bruges	7	7						
			Derycke, Lambert, Brussels	7	9						
			Dewitte, Francois, Louvain	2	2						
			Dries, Ant., Antwerp	2	2						
			Defrene, Gaston, Brussels	10	17						
			Dutron, Miss L., Antwerp	3	4						
			Elschansky, Victor, Brussels	10	16						
			Gigot, Miss Jean, Liege	6	8						
			Girondal, Leopold, Brussels	2	2						
			Goossens, Leon, St. Niklaas	3	3						
			Goossens, Paul E., Brussels	11	14						
			Goossens, Philippe, Brussels	13	16						

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Neumann, Adolfo, Santiago	2	2	Henry, Maurice, Le Pecq	2	2	Schiche, Wolfgang, Berlin	3	4
Rubke-Oportus, Guillermo, Valparaiso	2	7	Heral, Bertin, Montpelier	3	5	Schmid, Fritz, Friedberg	2	2
CZECHOSLOVAKIA								
Budick, Milos, Brno	22	31	Jomain, Andre, Lyon	9	13	Schmitt, Johann, Volklingen	3	4
Ehm, Josef, Prague	2	4	Laroche, Jean, Bordeaux	6	10	Schrenker, Robert, Amberg	3	5
Fiiala, Joseph, Prague	8	11	Laureys, Abbe, Chatterlaur	2	2	Schroder, Will	2	2
Gribovsky, Antonin	2	2	Lavaud, Andre, Perigueux	4	4	Siegel, Reinhard, Hagen	3	3
Hajek, Karel, Prague	4	5	Le Noanne, Jacques, Paris	2	3	Steinmetz, Heinz	3	5
Heckel, Vilem, Prague	4	7	Leonard, Andre, Bordeaux	10	17	Stohr, Rudolf, Munich	4	5
Honty, Tibor, Prague	2	2	Leroux, Albert, Croix	2	2	Streuzke, Jochen, Hamburg	2	2
Hruby, Karel, Brno	7	7	Longere, Andre, Lyon	8	13	Teuber, Klaus, Kassel	2	2
Jirgle, Gustav, Brno	2	2	Loupiac, Andre, Perigueux	14	18	Ulrich, Dr. Hans, Koln-Stammheim	3	4
Kuna, Jaroslav, Prague	2	2	Manfredini, Vito, Bievres	2	3	Wagner, Albert, Munich	4	5
Malek, Karel, Prague	5	8	Martin, Henry, Nantes	2	2	Wagner, Helmut, Frankfurt	2	2
Martinec, Martin, Prague	4	6	Martin, Paul, Saintes	9	14	Weigl, Werner R., Berlin	3	4
Mensik, Karl, Prague	3	4	Massat, Maurice, Perigueux	21	27	Weiss, Udo, Idstein	9	14
Moravek, Ctibor, Prague	2	3	Mauny, Yves, Paris	3	3	Wildmoser, Josef, Munich	2	3
Prochazka, Boris, Prague	3	3	Menard, Rene, Paris	10	14	Wolkowsky, Karin H. von, Schildgen	3	4
Riha, Lubomir, Brno	8	10	Merly, Jacques, Perigueux	12	14	GREAT BRITAIN		
Rossi, Adolf, Brno	31	41	Mussot, Mme. Jeanette, Metz	4	5	Alison, Miss G. L., Edinburgh	11	17
Seidling, Clifford, Prague	2	5	Oulamar, Guy, Paris	4	5	Armour, Kenneth, Bramley, Leeds	2	3
Sklensky, Milos, Brno	2	3	Paget, Jean, Lyon	2	5	Bailey, Miss G. I. M., Birmingham	4	6
Skoupil, Rudolf, Brno	3	5	Parrot, Jean Pierre, Montbeliard	8	14	Band, Wm. F., Dysart	4	6
Stovickova, Danuska, Prague	2	2	Poujade, Rene, Montpelier	6	10	Barnatt, Mrs. Edna E., Lincoln	2	3
Stursa, Rudolf, Brno	7	8	Pouliquen, Yves, Paris	2	2	Barracough, Albert, Shanklin	2	3
Tausch, Vladimir, Brno	4	7	Railart, Georges, Toulouse	2	2	Bates, H. E., Birmingham	6	7
Tichy, Josef, Brno	23	32	Recoules, Andre, Moulins-sur-Alliers	2	2	Becher, L. A. B., London	7	9
Uher, Vladimir, Prague	2	2	Ridou, Francois, Noisy le Sec	4	4	Berg, Stanley, London	4	8
Valenta, Vladimir, Protejov	2	2	Rouet, Jean, Sens	7	13	Bettencourt, J. D., Manchester	2	2
Vavra, Jaroslav, Olomouc	4	6	Roussel, Pierre, Cligny	3	8	Billson, G. Vernon, Leicester	4	7
Vejvoda, Robert, Prague	3	3	Schiphorst, Bob Ter, Montpelier	2	2	Black, J. E., Edinburgh	2	3
Vlastimil, Ipser, Prague	8	10	Seckler, Girard, Alfortville	5	6	Blair, Dr. A. C., Stirlingshire	2	2
Worzhfeld, Bohumil, Prague	4	5	Seerest, Jean, Perigueux	3	3	Blay, Cecil J., Reading	2	2
Zubricky, J., Konic	2	3	Semenov, Dr., Perigueux	2	2	Boreham, Mrs. Lucy W., Gainsborough	2	3
DENMARK								
Baruel, Hansen, Hellerup	9	10	Senil, A., Millau	3	4	Boyd, W. Forbes, Edinburgh	2	4
Bendixen, Frode, Langeland	2	2	Sinclair, Paul, Toulouse	4	10	Brookes, Arnold E., Sutton Coldfield	3	6
Bendixen, Inga, Langeland	2	3	Stanimirovic, Dusan, Paris	14	19	Burgess, Miss Jennifer A., Surrey	6	15
Frieslaben, Birgit, Odense	3	3	Temple, Yves, Toulouse	4	6	Butcher, Mrs. F. E., Bedford	3	3
Jensen, Johs., Silkeborg	2	2	Thullier, Robert, Cne. de Naintre	9	11	Chinn, Noel E., Cornwall	2	3
Johansen, Knud, Roskilde	5	6	Thullier, Yvette, Cne. de Naintre	2	2	Clark, W. H., Woodford Green	2	2
Laessoe-Larsen, Hans	2	3	Varga, Andre, Toulouse	4	6	Colyer, W. J., Bristol	2	2
Olsen, Margrethe, Copenhagen	7	10	Vilquin, Achille, Roubaix	3	4	Connelly, Peter, Kilmacdon	2	3
Remfeldt, Aage, Havdrup	2	4	Yot, Jacques, Paris	2	2	Corbett, Robert C., Barrhead	2	2
FINLAND								
Carpelan, Bert, Helsinki	4	7	GERMANY					
Hedstrom, Trond, Helsinki	3	3	Amann, Jakob R., Cologne	3	4	Cotterell, A. W., Birmingham	7	10
Heinonen, Helge, Helsinki	14	20	Andres, Dr. Karlheinz, Leverkusen	3	3	Coxon, J. Maurice, Newcastle/Tyne	2	2
Kauppila, Ensio, Tampere	10	15	Aringer, Karl, Munich	3	3	Crompton, F. L., Crewe	2	2
Landesmäki, Esko, Salo	2	2	Back, Heinz, Munich	2	2	Croat, C. A., Stortford	3	3
Lumjatjarvi, Esko, Helsinki	4	4	Bauerfeld, Werner, Berlin	2	3	Crosby, G., Iford	2	2
Malinen, Antti, Riihimäki	2	3	Baum, Gustave, Iderstein	3	6	Cruikshank, G. D., Edinburgh	3	5
Niemela, Erkki, Puhokankatu	2	4	Bender, Otto, Kulmbach	3	3	Dakin, C. F., Stourbridge	2	4
Nordberg, Kai, Helsinki	4	8	Berthold, Erich, Dresden	3	3	Dalton, C. W., West Drayton	2	2
Pitkanen, Matti, Helsinki	22	37	Bestler, Hubert	3	4	Davies, J. P., London	3	6
Riekola, Juhani, Tampere	10	17	Blodow, Ewald, Hamburg	8	12	Davis, Victor S., Kilmarnock	2	3
Turenen, Sakari, Turku	2	2	Boese, Karl, Neu Isenburg	6	12	Denham, George G., Leeds	2	2
Vaale, Erkki, Riihimäki	5	6	Comotio, Hans Alfred, Cologne	3	5	Dyson, Briggs, Huddersfield	3	4
Valkonen, Tauno, Jyväskylä	2	2	Dietl, Katharin, Augsburg	4	6	Fearnley, Bernhard, Glasgow	3	4
Vilpa, Erkki, Riihimäki	2	2	Doering, Harald, Munich	2	2	Floyd, Harold B., Purley	13	22
Virtanen, Penka, Lauritsala	2	2	Doring, Dr. Gerd, Munich	4	4	Foster, Gordon P., Birmingham	2	3
FRANCE								
Adam, Mrs. Jane, Chatterlaur	4	5	Dreihaupt, Gunter, Berlin	2	2	Gerich, Belda, Doncaster	2	2
Albanesi, Jean, Mantes-la-Jolie	2	2	Eisfeld, Alfred, Munich	4	4	Glossop, E. L., Birmingham	5	7
Balmayer, Alain, Millau	16	23	Euschen, Alfred, Berlin	2	2	Goodyear, Gerald, Stockport	2	3
Bassett, Rene, Lyon	4	4	Frings, Edmund, Hamburg	4	5	Greenhill, David, Perth	5	8
Bellone, Roger, Paris	2	2	Getlinger, Fritz, Kleve	6	13	Hallett, Michael, Weymouth	3	6
Bienaimé, Jean, Le Mans	33	55	Graeb, Gerhard, Koln-Stammheim	7	11	Hampson, J., Rossendale	2	4
Robin, Pierre, Chatterlaur	3	3	Grimm, Dr. Karl, Frankfurt	2	5	Hanson, C., Purston	2	4
Boinet, Gilles, Severac-le-Chateau	29	62	Gundermann, Willy, Bad Canstatt	5	6	Harding, W. B., Luton	2	3
Bourgignon, Jacques, Lyon	5	7	Haberl, Josef, Munich	3	4	Hardy, Bert, Birmingham	5	7
Brunker, Henk, Montpelier	2	2	Harbauer, Sigmund	4	4	Hare, Leslie H., Lincoln	5	6
Brunerie, Joel, Paris	2	2	Harren, Ludwig, Nurnberg	5	10	Herbert, Donald S., Southampton	6	15
Brunet, Andre, Pont-a-Mousson	2	2	Heinz, Walter, Munich	2	2	Heyworth, Herbert, Harrogate	2	4
Colombet, Henri, Lyon	3	3	Herrman, Willi	2	2	Hickman, H. C., Southampton	4	8
Corsin, Frederick, Paris	2	2	Hetz, Robert, Munich	5	8	Hill, Mrs. Ivy M., Sutton Coldfield	3	6
Courteville, Pierre, Aubervilliers	2	2	Hoffman, Martin, Munich	3	3	Hill, Vincent M., Sutton Coldfield	3	5
Dalbos, Dr. Laurent, Bordeaux	2	2	Jacob, Gerhard, Volklingen	11	18	Hitchcock, Percy R., Taunton	2	3
Dau, Claude, Merignac	3	3	Koch, Gerhard, Volklingen	3	4	Hodgson, Noel, Hythe	2	3
Degalle, Pierre, Mantes-la-Jolie	2	2	Koch, Hartmut, Hagen	3	4	Holroyd, J. M., Dewsbury	2	4
Descamps, Emile, Roubaix	5	8	Koch, Horst, Wuppertal	2	3	Hornshy, W. V., Seaburn	2	3
Deserteaux, Marcel, Lyon	3	3	Koch, Dr. Karl, Jr., Kempten	6	10	Houston, Miss Alys, Brighton	3	7
Detrain, Leon, Roubaix	3	3	Kratzer, Albert, Munich	4	4	Hughes, George J., Bridge of Allen	3	3
Dieuzaide, Jean, Toulouse	2	7	Kurz, Dr. W., Duren	2	2	Jackson, William, Hull	16	33
Debrault, Mme. Renee, Bordeaux	3	4	Kutsch, Gerhard, Koln	2	3	Johnson, G. H., London	2	4
Dugelay, Louis, Lyon	22	24	Leber, Manfred, Volklingen	8	10	Keith, R. N., Saltash	3	6
Euchhorn, Rene, Paris	4	5	Lorenzen, K. H., Wuppertal	2	2	Kirkland, Eric, West Kirby	3	3
Faure, Roger, Lyon	2	2	Lurger, Herman, Munich	6	10	Long, John A., Bristol	4	7
Faux, Ulysse, Bordeaux	4	4	Mall, Gunter, Heidelberg	2	2	Lonsdale, Frank, Lenzie	2	2
Francois, Michel, Perigueux	4	4	Meier, Wolfgang, Berlin	8	12	McGee, W. F., Chester	4	6
Gemin, Pierre, Bernay	3	3	Metzner, Gunther, Berlin	4	4	McInnes, John S., Glasgow	2	2
Girne, Mme. Edith, Bievres	2	2	Moll, Willy, Hagen	6	8	Mallett, Miss Elizabeth, Bath	2	6
Gueite, Andre, Montpelier	2	2	Paulus, Max, Amberg	9	12	Marsh, R. H., London	4	10
			Paulus, Max, Jr., Amberg	2	3	Marston, E. F., London	3	5
			Pitz, Friedrich, Bocholt	6	11	Mason, Cecily, Wednesbury	2	2
			Pinnow, Anneliese, Berlin	2	2	Mason, Gordon G., Wednesbury	4	8
			Quinten, Germain, Volklingen	2	2	Middleton, Thomas, Glossop	17	45
			Ramm, Friedrich, Stotzheim	2	2	Miers, F. W., Bromsgrove	2	6
			Rau, Hans Jurgen, Frankfurt	2	2	Mirza, Dr. R., Manchester	2	2
			Reitz, Gunter, Hanover	2	4	Mitchell, Val, Letchworth	3	4
			Rothe, Gishert, Aachen	3	6	Moignard, Dr. Joan, Solihull	5	8
			Schackmann, W., Volklingen	7	7	Nash, R. C. H., Pinehurst	2	2

Name and Address	E	P	Name and Address	E	P	Name and Address	E	P
Setaccioli, Filippo, Rome	6	8	Ho, Sang-Koon, Singapore	2	3	POLAND		
Silvestri, Sauro, Ancona	2	2	Ho, Tat-Seng, Singapore	12	19	Arczynski, Stefan, Wroclaw	12	13
Sorlini, Alberto, Brescia	21	24	Huang, K., Singapore	26	33	Balicki, Aleksander, Bytom	3	4
Spadoni, Aldo, Milan	2	3	Khee, Chong-Tat, Singapore	3	4	Beerger, Jerzy F., Warsaw	2	2
Spina, Luigi, Turin	7	14	Koh, Cheng-Kwang, Trengganu	3	3	Bekinski, Zdzislaw, Sanok	2	3
Spinardi, Gianfranco, Turin	4	5	Koh, Eng-Hoe, Singapore	2	2	Bulhak, Janusz, Warsaw	3	3
Spiniario, Carlo, Turin	3	5	Kong, Tai-Seng, Penang	2	2	Czech, Henryk, Katowice	2	2
Tosi, Giovanni, Modena	14	18	Kwan, Sam-Hoi, Singapore	48	105	Dorys, Benedykt J., Warsaw	3	4
Trani, Massimo B., Ancona	2	6	Kwok, Shang-Wei, Singapore	6	7	Grodecki, Wlodzimierz, Warsaw	3	3
Vanconi, Giovanni, Milan	3	3	Lai, Miss Siew Keng, Singapore	4	6	Hartwig, Edward, Warsaw	17	33
Vanni, Silvio, Viareggio	2	2	Lai, Siew-Ming, Singapore	21	33	Hartwig, Helena, Warsaw	5	7
Vistali, Piero	2	4	Lam, Sai-Hoong, Penang	2	2	Janik, Piotr, Gliwice	2	2
Wirz, Alfonso, Genoa	2	3	Lee, Chee-Wah, Singapore	2	2	Jurkiewicz, Wladim	3	3
Zanardi, Prospero, Turin	2	3	Lee, Lim, Singapore	12	23	Kaczowski, Adam, Warsaw	6	7
JAPAN			Lee, Pak-Hoy, Singapore	4	4	Karasiewicz, Franciszek, Warsaw	3	4
Gherardi, Miss Tita, Tokyo	3	3	Lee, Say Sung, Malacca	6	8	Konwinski, Stefan, Warsaw	2	2
Kondo, Kasuhiko, Iwateken	17	26	Lee, Sow-Lim, Singapore	16	23	Kosinski, Jerzy, Lodz	3	4
Shibata, Naoki, Kuji City	2	2	Lee, Yue-Loong, Kuala Lumpur	5	8	Kulewowski, Ryszard, Wroclaw	2	3
Shimojima, Katsumoto, Tokyo	6	7	Leow, Beng-Keat, Telok Anson	2	2	Lewowski, M., Katowice	2	2
Tanaka, Kiyotaka, Tokyo	2	2	Lim, Dr. Boon Tiong, Singapore	19	26	Lewczynski, Jerzy, Watow	2	2
Uchimura, Koichi, Iwateken	19	26	Lim, Ming-Loong, Singapore	6	7	Lisowski, Henryk, Warsaw	2	2
JUGOSLAVIA			Lim, Siew-Pon, Singapore	2	2	Mokrzycka, Janina, Warsaw	3	4
Benko, Ladislav, Zagreb	32	53	Loke, Loh-Hong, Singapore	42	69	Mystkowski, Pawel, Warsaw	6	6
Bojovic, Stanoje, Belgrade	4	4	Lake, Pun, Kuala Lumpur	5	5	Najdenow, Kazimierz, Bytom	2	2
Brkan, Ante, Zadar	9	13	Mun, Chor-Koon, Singapore	3	3	Pielichowski, Wotzimierz, Krakow	3	4
Brkan, Zvonimir, Zadar	12	15	Ong, Wah-Chung, Singapore	9	15	Siemasko, Zbysko, Warsaw	2	2
Crnozbori, Petar, Belgrade	4	4	Ong, Wellington, Penang	2	2	Siudecki, Jan, Warsaw	3	3
Debeljkovic, Branibor, Belgrade	6	9	Phua, Wee San, Trengganu	2	3	Skoczen, Stanislaw	2	2
Dimitrijevic, Stojan, Zagreb	7	9	Poon, Sum Chow, Kuala Lumpur	5	5	Styczyński, Jan, Warsaw	2	2
Doder, Milenko, Belgrade	2	2	Sing, Mah-Ngai, Singapore	3	6	Swiecki, Lucjan, Warsaw	2	3
Griesbach, Duro, Zagreb	6	6	Soh, Kee-Loon, Singapore	2	2	Wanski, Tadeusz, Gdynia	2	4
Hohnjec, Oto, Zagreb	9	17	Song, Moh-Ngai, Singapore	6	10	Zotia, Rydet, Bytom	6	6
Ivanov, B. Cvetko, Skopje	3	5	Soo, Ching-Wah	2	2	Zwierchowski, Feliks, Warsaw	7	8
Jaklic, Ante, Marmontova	2	2	Tan, Boon-Lim, Singapore	2	3	PORTUGAL		
Jojic, Milorad, Sarajevo	4	4	Tan, Boon Yean	8	12	Almeida, Dr. Joaquim N. de, Barreiro	6	6
Jovanovic, Milos, Belgrade	4	4	Tan, Seng-Huat, Penang	2	2	Araujo, Artur de, Lisbon	3	3
Jovu, Marie, Titograd	2	3	Tan, Siong-Ten, Singapore	2	5	Barros, Helena C. de, Lisbon	2	2
Knezevic, Dusan, Belgrade	6	7	Tan, Teng Chau, Singapore	10	14	Batista, Orlando, Lisbon	2	2
Knesovic, Mirjana, Belgrade	2	3	Tay, Leong Guan, Trengganu	4	6	Cabrita, Augusto A. do C., Barreiro	3	6
Kocjanic, Peter, Ljubljana	3	3	Than, Yew-Fun, Singapore	4	6	Caeiro, Aires da C., Lisbon	3	4
Krstanovic, Slobodan	3	3	Tsang, Chiu-Sun, Singapore	2	3	Carvalho, Horacio de, Lisbon	51	75
Lazic, Darko, Belgrade	6	8	Wan, Yue-Kong, Singapore	26	44	Casaco, Antonio R., Lisbon	2	2
Malus, Zvonimir, Zagreb	5	7	Wong, Teck-Nam, Singapore	4	7	Correia, Manuel da C., Lisbon	15	23
Marencic, Janez, Kranj	2	2	Wu, Peng-Seng, Singapore	6	7	Diniz, Julio, Almada	2	2
Marinkovic, Vojislav, Belgrade	2	2	Yan, Fook-Leun, Singapore	10	19	Ferreira, Jorge de P., Barreiro	8	10
Marusic, Nikola, Sarajevo	7	11	Yap, Wan Kwan, Kuala Lumpur	2	3	Gageiro, Eduardo A., Sacavem	15	34
Medar, Ivan, Zagreb	24	35	Yeang, C. F., Penang	3	3	Gil, Joao P. R., Queluz	2	5
Medenica, Sejla, Belgrade	9	15	Yip, Cheong-Fung, Singapore	23	29	Gomez, Eduardo Luiz, Lisbon	2	4
Milivojevic, Stojan, Belgrade	2	2	Yuen, Kok Leng, Kuala Lumpur	3	4	Henriques, Fernando A., Lisbon	14	22
Mojislovic, Vidolje, Belgrade	4	5	MISCELLANEOUS			Leite, Joao da Costa, Oporto	5	15
Orlic, Andrija, Zagreb	2	2	Anderson, Dr. A. R., Wanganui, New Zealand	3	3	Mato, Antonio da C., Lisbon	5	5
Pantic, Dragan, Belgrade	7	11	Asad, Ali, Lahore, Pakistan	5	7	Monteiro, Jr., Arnaldo, Peso de Regua	2	2
Pavic, Milan, Zagreb	17	26	Bae, Per, Norway	5	8	Motrera, F. G., Setubal	7	8
Pavlovic, Milos, Belgrade	20	31	Chitt, C.M.K., Thailand	2	2	Nascimento, Fernando do, Fundao	3	3
Persak, France, Celje	3	3	Chu, Gah-Soon, Sandakan, N. Borneo	5	5	Nogueira, Eduardo, Evora	4	4
Pesic, Milan, Cetinje	2	2	Cruz, Augusto da, Lorenzo Marques	3	4	Oliveira, Alfredo de, Barreiro	2	2
Peternik, Tomislav, Belgrade	6	6	Mocambique	3	4	Osorio, Jorge H.de S., Lisbon	7	12
Plivelic, Radovanu, Zagreb	2	2	Daehistani, Murad A., Mosul, Iraq	2	3	Paixao, Antonio, Almada	2	3
Rendulic, Drago, Zagreb	12	15	Dekkerhaus, Kolbjorn, Trondheim, Norway	6	9	Pecurta, Varela, Coimbra	2	2
Samardzic, Milan, Sarajevo	2	3	Dimitchev, Vladimir, Sofia, Bulgaria	3	4	Piedade, Joaquim da, Setubal	4	5
Sikimec, Gojko, Sarajevo	3	3	Giverholdt, Bydøl, Oslo, Norway	2	2	Pimenta, Manuel, Lisbon	9	14
Smerke, Marjan	2	2	Halatchev, Konstantin, Sofia, Bulgaria	2	3	Pinto, Eduardo da C., Amarante	2	4
Soprano, Fernando, Rijeka	6	8	Jacobi, Cor, Diakarta, Indonesia	3	3	Pinto, Mario, Queluz	2	3
Stasevic, Vitomir	4	4	Kerby, Peter, Nairobi, Kenya	2	2	Rodrigues, Jose, Lisbon	2	5
Surjak, Zlatko, Zagreb	25	37	Lie, Kwe-Fan, Diakarta, Indonesia	2	3	Santos, Victor M. C. dos, Barreiro	53	98
Vucemilovic, Nikola, Split	2	2	Lip, Lim, Bangkok, Thailand	2	2	Sena, Eduardo H., Barreiro	13	25
Zrnc, Zlatko, Zagreb	3	5	Luo, Shuen Chuan, Bangkok, Thailand	2	2	Silva, Carlos M. S., Lisbon	2	4
Zuber, Vilko, Zagreb	8	15	Mendez, Jr., Manuel, Lorenzo Marques	2	2	Silva, Norberto da C., Lisbon	4	4
LUXEMBOURG			Mocambique	2	4	Tahorda, Fernando dos S., Lisbon	5	10
Brillon, Marcel, Luxembourg City	6	12	Neo, Khanh, Phnom-Penh, Cambodia	3	4	Vicente, Fernando, Lisbon	31	52
Dietz, Francois, Esch-Alzette	2	3	O'Reilly, Brendan A., Dublin, Ireland	3	3	RUMANIA		
Glodt, Joseph, Esch-Alzette	2	2	Patrios, John P., Athens, Greece	8	10	Goldenthal, Dan, Bucharest	3	3
Kutter, Edouard, Jr., Luxembourg City	2	4	Tavares, Cap. A. C., Lorenzo Marques	4	8	Hananil, Ion, Bucharest	3	4
Reinard, Leon, Esch-Alzette	2	3	Mocambique	4	8	Irasy, Emeric, Bucharest	2	2
Spoo, Robert, Esch-Alzette	2	2	Ting, Wei Tsuan, Taipei, Formosa	5	5	Kaufmann, Alfred, Bucharest	3	3
Stemper, Huber, Esch-Alzette	2	3	Tsellos, Christ, Athens, Greece	4	6	Loffler, Hedy, Bucharest	4	6
MALAYA			Wang, Hu-Wen, Taipei, Formosa	3	3	Rosenthal, Armand, Bucharest	2	4
Ang, Kok-Huat, Singapore	30	39	Wong, K. F., Kuching, Sarawak	13	27	Rosenzweig, Marion, Bucharest	2	2
Au, Thian Chor, Singapore	6	9	PHILIPPINES			Sandulescu, Nicola, Bucharest	6	9
Chan, Kwok Tong, Singapore	3	6	Chow, E. Yuen, Manila	32	49	Serban, Gheorghe, Bucharest	4	6
Chan, P. L., Singapore	4	7	Co, Leoncio, Manila	27	40	Spitzer, Clara, Bucharest	5	7
Chan, Yew Fai, Kuala Lumpur	6	9	Go, Chue King, Manila	13	26	Vulpas, Gheorghe, Bucharest	2	2
Cheah, Kam-Yean, Penang	2	2	Khu, Un-Pao, Manila	4	4	Zimmerman, G. A., Bucharest	2	2
Chew, Miss Lan Ying, Kuala Lumpur	3	3	Li, Huat Chay, Manila	29	43	SOUTH AFRICA		
Chia, Chee Wai, Singapore	3	5	Lim, You-Sio, Manila	27	45	Au, Chi-Bin, Johannesburg	44	84
Chia, Siew Seng, Kuala Lumpur	3	4	Tansiongkun, Angel, Manila	3	5	Bate, L. C., Johannesburg	2	4
Chia, Yun, Singapore	2	2	Tansiongkun, Domingo, Pasay City	3	3	Bell, Robert, Pinelands	3	4
Chow, Chee Seng, Singapore	3	4	Tansiongkun, Dr. Gregorio C., Pasay City	37	46	Bensusan, Dr. A., Johannesburg	5	8
Chu, Chup-Ming, Singapore	10	12	Tansiongkun, Jacobo, Pasay City	22	27	Buykes, Sara, Johannesburg	7	8
Chua, Soo-Bin, Singapore	6	10	To, Gui-Sing, Manila	22	28	Chai, Solly, Johannesburg	7	7
Ho, Koon Sang	6	8				Cowan, A. J., Johannesburg	2	6
Ho, Moon-Lok, Singapore	2	3				Davis, George, Johannesburg	2	3

Who's Who In Stereo Photography 1958

Compiled by Ruth Bauer

3750 West St.,—Mariemont, Cincinnati 27, Ohio

The following Exhibitors listed in "Who's Who in Stereo Photography" for 1958 met the Division's requirements of having two or more slides accepted in two or more International Exhibitions.

There were 18 International Exhibitions in 1958—Rochester, Cincinnati, Milwaukee, 3rd PSA Traveling, Oakland, Hollywood, Wichita, New York, Scottish, Denver, Utah, Detroit, Pittsburgh, Royal of London, PSA Annual of Philadelphia,

Chicago Lighthouse, Mexico and Uruguay. This was an increase of 4 Salons over 1957, the new Exhibitions being Cincinnati, Utah, New York and Uruguay.

The Stereo Division has continued the practice of allowing an exhibiting Judge a slide acceptance credit equal to his average acceptance record built up on previous exhibitions during the year. By this procedure, an exhibiting Judge is not penalized

in the standings of the Division by his willingness to act as Judge when called upon to do so. Each asterisk indicates judging credit for one exhibition. Star ratings of the Exhibitors are incorporated in the records of "Who's Who in Stereo Photography."

If there are any criticisms, suggestions or questions concerning the Stereo Division listings, please communicate with the compiler.

Name Exh. Acc.

A
Adams, Frederick N., Staten Island, N. Y.★★★ 17 49
Alexander, Calvin M., San Diego, Calif. 12 19
Anderson, Victor A., Hinsdale, Ill. 7 9
Arrieta, Dr. Jose H., San Francisco, Calif. 2 2
Arthur, William, Chicago, Ill. 4 9
Ashton, Rod, Rochester, N. Y. 2 3

B
Barkus, Jack D., Wichita, Kan. 5 11
Barusch, Dr. Leo, Roseville, Calif. 9 20
Bauer, Ruth, Cincinnati, O.★★★ 14 31
Becker, G. W., Blue Island, Ill.★ 16 23
Becker, I. Alberta, Blue Island, Ill.★ 12 20
Becwar, LaVerne, Elmhurst, Ill. 2 2
Berger, Isadore Arnold, Detroit, Mich. 10 17
Beuthel, Walter, San Diego, Calif. 6 6
Bieler, Harrie, Wheatridge, Colo. 11 17
Brann, Lucia, Daly City, Calif. 9 12
Brethauer, Helen, Oakland, Calif.★★★ 17 41
Brown, H. A., Denver, Colo. 4 5
Brown, Earle W., Detroit, Mich.★★★ 15 41
Bruculere, Anthony, Rochester, N. Y.★★★ 16 28
Burke, George L., Portsmouth, N. H. 2 2

C
Chiesa, Peter P., Rochester, N. Y. 10 16
Chord, John T., Brentwood, Mo. 14 18
Churchill, Lucetta P., Santa Monica, Calif. 3 4
Clark, Kim, Kodiak, Alaska 18 34
Colwell, Pauline G., Champaign, Ill.★★ 4 5
Conrad, Velma, Milwaukee, Wis. 2 2
Croft, A. H., Big Rapids, Mich. 4 4
Cross, Eric M., San Leandro, Calif. 2 2

D
Damon, Harold K., San Francisco, Calif. 7 11
Darnell, Paul S., South Orange, N. J.★★★ 12 24
Davidson, Larry E., New Orleans, La. 2 2
Davis, Virgil, Albany, Calif. 6 10
Defey, Eduardo, Montevideo, Uruguay★ 10 17
Delaney, Frederick E., Jr., Hartford, Conn. 4 8
De Vergilio, Samuel, St. Louis, Mo.★★★ 17 48
Dick, Wilbur, Wyandotte, Mich. 4 8
Doherty, Ray, Elmhurst, Ill.★★★ 14 31
Dormal, Lawrence, Detroit, Mich.★ 14 32
Dunnigan, L. B., Royal Oak, Mich.★★★ 17 35
Dyer, Ruth, Wisconsin Dells, Wis. 2 3

E
Ehlers, Joseph H., Washington, D. C. 4 8
Erskine, Helen, Highland Park, Ill.★★★ 16 34
Erskine, Henry H., Highland Park, Ill.★★★ 14 37

F
Fallon, Joseph P., Jr., San Francisco, Calif. 4 4
Forrer, Don E., Long Island City, N. Y.★ 15 23
Frank, Prof. Hector Valdelamar, Hidalgo, Mexico 2 2
Frederickson, Ronald, Waukegan, Ill. 11 16

Name Exh. Acc.

G
Galician, Adelaide, Brooklyn, N. Y. 3 3
Geier, Mrs. Frederick V., Cincinnati, O. 2 3
Gillingham, Fred, Champaign, Ill.★ 6 8
Greenbaum, Adolph, Salem, Ore.★ 9 15

H
Hahn, Edgar A., Grosse Point Park, Mich.★★★ 14 31
Harder, Dorothy, Oakland, Calif.★ 9 15
Hargrove, Leona, Wichita, Kan.★★★ 15 32
Hartung, Robert W., North Hollywood, Calif. 9 16
Haven, Robert A., Oxnard, Calif.★★★ 10 23
Haven, Vera, Oxnard, Calif.★★★ 9 14
Hayes, Austin E., La Grange Park, Ill. 10 18
Heineman, Bernard, New York City, N. Y.★ 10 15
Hewes, E. D., Oak Park, Ill.★★★ 16 40
Hodnik, Conrad, Chicago, Ill.★★★ 14 56
Hinds, Harold S., Chicago, Ill. 2 2
Hogan, John R., Wynnewood, Pa.★ 14 29
Hon, Lee N., New York City, N. Y.★ 11 20
Howe, Charles Albee, Homewood, Ill.★ 11 11

J
Jefferson, Richard R., New York, N. Y. 5 6
Jenkins, Roland L., Stirling, N. J. 5 11
Jenkins, Sunny, Stirling, N. J. 7 12
Jensen, John Paul, Chicago, Ill.★★★ 18 58
Johnson, Harold J., Detroit, Mich.★ 13 25
Johnson, Pearl, Detroit, Mich.★ 13 21
Johnson, Willard R., Rockford, Ill. 4 5

K
Kennedy, Charles B., Rochester, N. Y. 6 7
Klinefelter, Lee M., Norfolk, Va.★★★ 17 43
Kosinske, Lucille, Chicago, Ill.★★★ 13 20
Krause, Earl E., Anderson, Ind.★★★ 16 34

L
Laatsch, Ted, Milwaukee, Wis.★★★ 18 57
Lambert, Ted, Brooklyn, N. Y. 10 19
Lank, Ina, San Pedro, Calif. 5 9
Lank, Maurice, San Pedro, Calif. 2 5

M
Madison, B. H., Westminster, Colo. 4 6
Mahring, Alfred, Vienna, Austria 2 6
Martin, Mollie, Chicago, Ill. 2 4
McGillicuddy, Harry, Rochester, N. Y. 8 11
McIntyre, Rae, Edmonton, Alta., Canada 8 10
Metzdorf, E. K., Topeka, Kan. 2 3
Metzdorf, Helen, Topeka, Kan. 5 8
Miller, Dr. J. H., Springfield, Ore. 2 2
Miller, Lewis, Chicago, Ill.★★★ 14 57
Morrison, David K., Kittredge, Colo.★★★ 15 33

N
Nash, Madeleine, Oakland, Calif. 2 2
Navarro, Agustin, Mexico City, Mex. 2 3
Needles, Theodore S., Washington, D. C.★★★ 2 2
Nelsen, Jon N., Lyons, Nebraska 3 6
Noss, Fulton C., Pittsburgh, Penn. 2 2
Nowak, Stan J., Milwaukee, Wis.★★★ 13 30

O
Oberger, E. N., Iowa City, Iowa 13 26
O'Day, Ray, Philadelphia, Penn. 4 5
Oliver, Wm. Harold, Oakland, Calif. 4 5

Name Exh. Acc.

Oppenheimer, Kenneth G., Los Angeles, Calif.★★★ 11 13
Osborn, Charles R., San Bernardino, Calif. 3 6

P
Pagel, Vic, Milwaukee, Wis.★★★ 18 49
Papke, Arthur W., Western Springs, Ill. 2 3
Parke, Emaline, Northbrook, Ill. 9 14
Parke, Stanley A., Northbrook, Ill.★★★ 17 36
Parry, Honor M., Syracuse, N. Y. 3 4
Perry, Mae C., El Paso, Tex.★★★ 7 12
Piesker, Eva F., Mt. Pleasant, Iowa★ 4 8
Pitney, H. Marshall, Oakland, Calif. 3 5
Prendergast, Dr. Edmund T., Denver, Colo.★ 8 16

R
Rawson, Georgia C., Chicago, Ill.★ 10 21
Reeves, Hubert A., Los Angeles, Calif. 3 6
Remaki, Frank, New York, N. Y. 2 2
Rice, Dr. Frank E., Chicago, Ill.★★★ 15 35
Rice, Pearl S., Chicago, Ill.★★★ 13 24
Richards, Irene L., Wichita, Kan. 2 3
Robbins, Omar, Wichita, Kan. 2 3
Rochwhite, Seton, Boulder, Colo. 14 25
Rossman, Philip, Port Chester, N. Y. 4 6

S
Sanford, Mattie C., Salt Lake City, Utah★★★ 18 49
Schott, Mrs. Bessie, Wichita, Kan. 5 6
Schwartz, Everett B., Wauwatosa, Wis. 2 5
Schwartz, Harold V., Milwaukee, Wis.★★★ 15 32
Shetlar, R. J., Colorado Springs, Colo. 3 4
Siegle, Sol, Pittsburgh, Pa.★ 5 10
Silverstein, Benjamin, Bronx, N. Y. 2 4
Simmons, Clarence L., Peoria, Ill.★ 7 9
Simmons, Nevah, Peoria, Ill.★ 9 15
Simpig, Rolf, Chicago, Ill. 2 2
Sire, Eugene M., Wichita, Kan. 3 8
Sire, Lucille M., Wichita, Kan. 4 6
Smith, Dale L., Rochester, N. Y. 17 38
Smith, Robert T., Chattanooga, Tenn. 4 5
Sponhaltz, Burt, Oklahoma City, Okla. 2 2
Stephens, J. Fred, Concord, Calif.★★★ 13 33
Stick, John C., South Pasadena, Calif. 3 4
Stolp, Jack, Rochester, N. Y.★★★ 16 51
Struss, Karl, Hollywood, Calif.★★★ 16 37

T
Terrill, W. Russell, Los Angeles, Calif. 3 4
Thomas, W. H., Pittsburgh, Pa. 4 9
Thurston, Sfc. Warren H., Ft. Holabird, Md. 2 3
Thrush, Glen, Denver, Colo.★★★ 11 23
Tooley, Ben D., Oakland, Calif.★★★ 15 36
Tregellas, H. A., Melbourne, Australia 3 4

U
Unruh, Mrs. Mim, Wichita, Kan. 9 13

V
Van Westrienen, Dorothea, Chicago, Ill.★★★ 12 22
Viera, Dr. Henry A., Oakland, Calif.★ 7 13

W
Wagner, Hilbert, Milwaukee, Wis.★ 9 12
Walgreen, Myrtle R., Chicago, Ill.★★★ 8 14
Weber, Glen L., Alameda, Calif. 3 4

Name	Exh.	Acc.
Webber, Karl W., Wichita, Kan.	5	6
Wenger, Elyga, Los Angeles, Calif.★★	16	38
Wieneke, C. E., Los Angeles, Calif.	7	11
Wiggins, Fred T., Jr., Park Ridge, Ill.		
★★★	17	61
Wilder, L. F., Los Angeles, Calif.	3	3
Williams, Oliver J., San Francisco, Calif.★★	9	13
Wineman, Robert M., Tiburon, Calif.★	9	12
Wolfe, Julius, Chicago, Ill.★★★	17	39
Wood, Robert L., Springfield, N. J.★	3	7

Y

Young, Dorothy, Berkeley, Calif.★★ .. 10 17

Z

Zakany, Jose Lorenzo, Mexico City, Mex.★★ .. 15 29



TOPS IN STEREO

Place	Name	Acc.
1	Wiggins, Fred T., Jr., APSA	61
2	Jensen, John Paul	58
3	Laatsch, Ted, APSA	57
4	Hodnik, Conrad, APSA	57
5	Stolp, Jack, FPSA	56
6	Adams, Frederic N.	51
7	Pagel, Viv, APSA	49
8	Sanford, Mattie C., APSA	49
9	De Vergilio, Samuel	48
10	Klinefelter, Lee M.	43
11	Brethauer, Helen	41
12	Hewes, E. D.	41
13	Brown, Earl W., FPSA	40
	Wolfe, Julius, APSA	39
	Smith, Dale L.	38
	Wenger, Elyga	38
	Ersine, Henry	37
	Struss, Karl	37

14	Parke, Stan	36
	Tooley, Ben D.	36
15	Dunnigan, L. B., APSA	35
	Rice, Frank E., FPSA	35
16	Clark, Kim	34
	Ersine, Helen	34
	Krause, Earl E., APSA	34
17	Morison, David K.	33
	Stephens, J. Fred	33
18	Dormal, Larry	32
	Hargrove, Leona	32
	Schwartz, Harold V.	32
19	Bauer, Ruth	31
	Doherty, Ray	31
	Hahn, Edgar A.	31
20	Nowak, Stan J.	30
21	Hogan, John R., Hon. PSA; FPSA ..	29
	Zakany, Jose	29
22	Bruculere, Tony	28
23	Oberg, E. N.	26
24	Johnson, Harold	25
	Rohs, Seton	25
25	Darnell, Paul S.	24
	Rice, Pearl S., FPSA	24



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Oct. 6-10, 1959

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Date

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Motion Picture .. () Pictorial () Techniques ()
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O. Winston Link, New York City

Prize-winning photo taken by O. Winston Link with view camera at 1/200th, 28 No. 2 Sylvania flashbulbs and 3 No. 0 Sylvania flashbulbs.

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